

2009-2010 SEASON

Opening Night At Symphony

September 23, 2009

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Bernard Haitink | Conductor Emeritus
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Welcome Back to Symphony Hall!

Welcome to Opening Night of the 2009-10 Boston Symphony season. We are in for a musical feast this evening—and for the entire season. Under James Levine's unparalleled artistic leadership, our orchestra is providing us with one remarkable performance after another. Through concerts, recordings, education, and community outreach, and its world-class website, the BSO now reaches more than 17 million people each year.

In addition to Chopin's Piano Concerto No. 2 played by the prodigious Evgeny Kissin, tonight's program brings back our renowned Ann Hobson Pilot, the recently retired BSO principal harpist of the BSO, as the featured soloist in the world premiere of John Williams's *On Willows and Birches*, written especially for her.

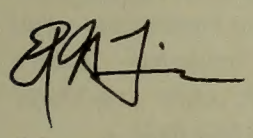
With Debussy's *La Mer* and Berlioz's *Roman Carnival* Overture also being performed, tonight's colorful program sets the stage for a season filled with musical highlights. To name just a few, the orchestra will play music of Mozart, Mahler, Mendelssohn, Berlioz, and Ravel, as well as the complete cycle of nine Beethoven symphonies—a first for Maestro Levine and the BSO. The impressive array of guest conductors includes Sir Colin Davis, Christoph von Dohnányi, and Sir Andrew Davis. And the roster of guest soloists truly whets the musical appetite and includes Renée Fleming, Stephanie Blythe, and Peter Serkin, as well as the BSO's own Steven Ansell and Elizabeth Rowe.

A successful Opening Night only occurs when chaired by dedicated, inspiring, and tireless individuals. This year a wonderful benefactor committee was led by the unsurpassable John and Diddy Cullinane. They and their committee deserve our very special thanks for a record-breaking performance. Diddy has said that Opening Night at Symphony deserves to be the most important social event of Boston's fall season, and she, John, and her committee have proved she's right.

I also want to salute the BSO's sponsors without whom this orchestra could simply not function. UBS is now in its seventh year as our season sponsor, and we are deeply grateful to them. As in years past, the Boston Symphony Association of Volunteers, led by BSAV President Aaron Nurick, has provided invaluable assistance in making this a special evening, and we also extend our thanks to them.

Let me close this message as I normally do by encouraging all of you to return to Symphony Hall as often as possible during the upcoming season and to bring your family and friends with you. This year we have some new and exciting initiatives for young people. Occupying a unique place in the world of symphonic music, our beloved orchestra offers our city a listening experience few other communities can equal. I hope you will take advantage of this opportunity.

Please have fun tonight—and every other time you come to Symphony Hall to delight in great music performed by one of the greatest orchestras in the world. Feel free to brag to your less fortunate friends in other cities.



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Music Director

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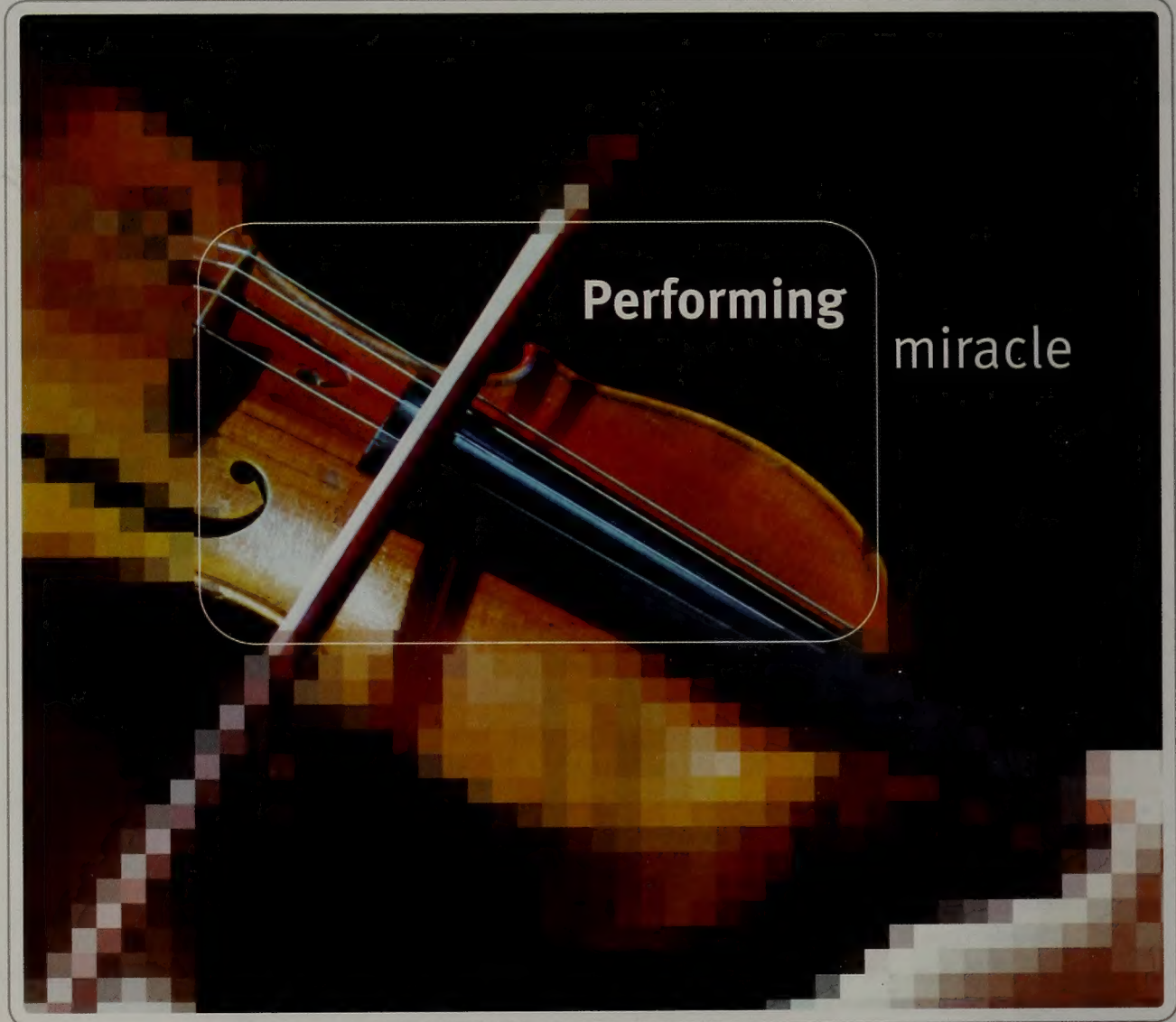
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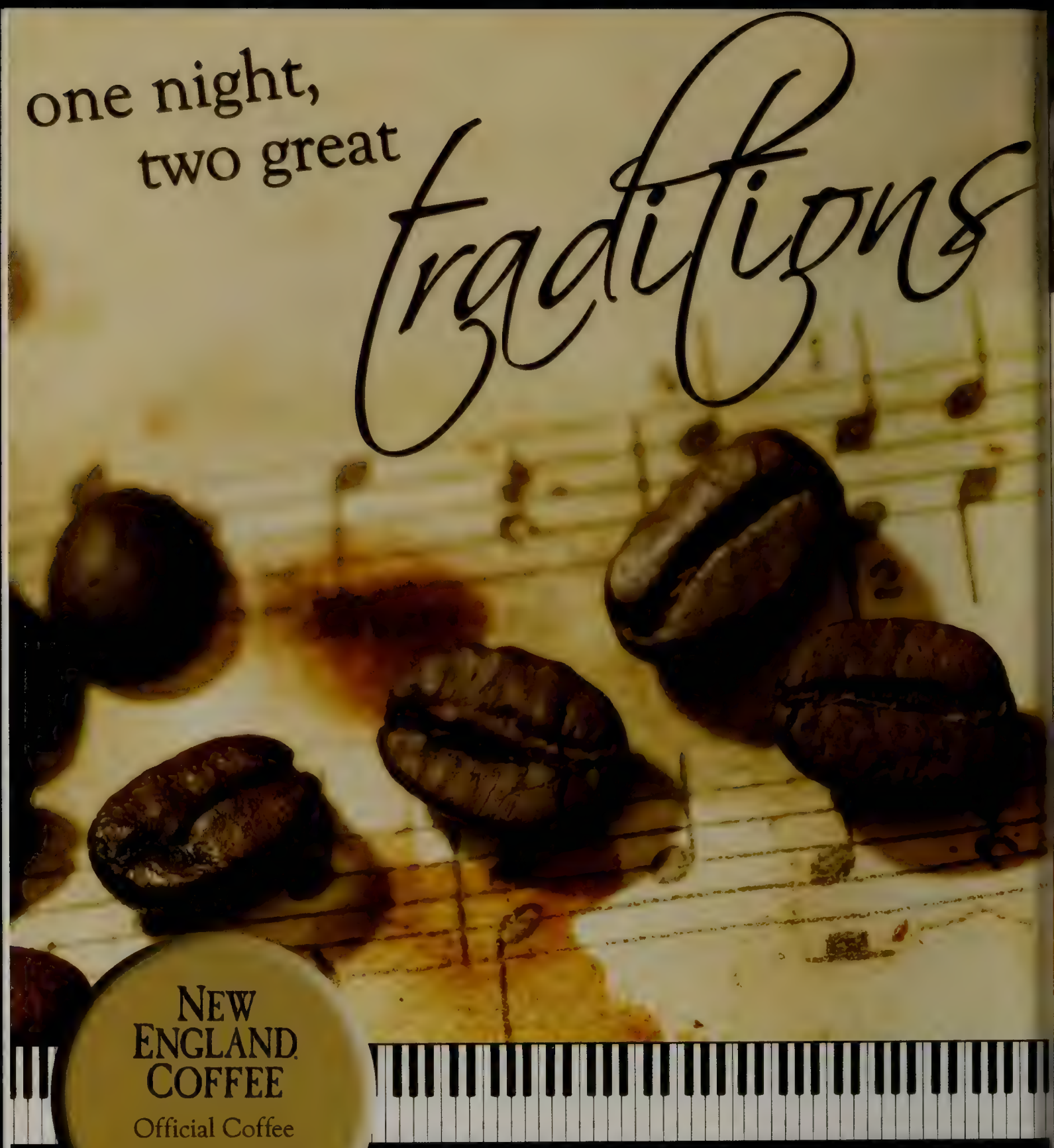
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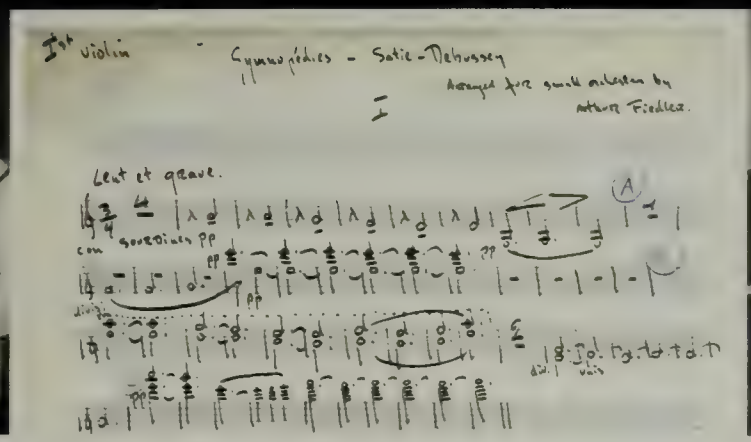
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

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Hopefully, one thanks will lead to another, and we'll create an unending positive cycle of gratitude. Allow us to kick it off by thanking the generous donors who made Beth Israel Deaconess Medical Center's sponsorship of Opening Night possible.

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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. During his 2009-10 BSO season, Maestro Levine conducts forty performances of fourteen programs, four of which travel to Carnegie Hall. Highlights include an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in many decades, and Mr. Levine's first-ever complete Beethoven symphony cycle); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their

first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts thirty performances of five operas, including new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth

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(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

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Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
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Forrest Foster Collier chair

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Xin Ding *
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Glen Cherry *

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(position vacant)

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Aza Raykhtsaum *
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James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

VIOLAS

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Principal
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Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

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Rachel Fagerburg *

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Assistant Principal
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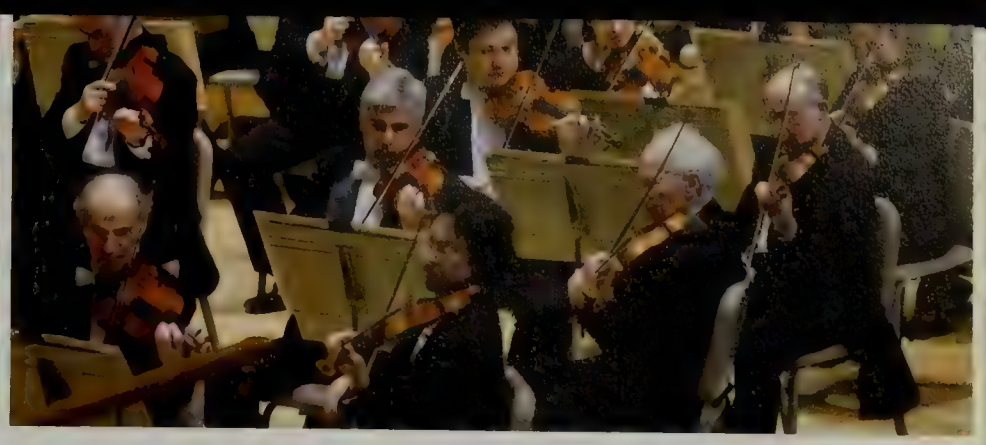
FLUTES

Elizabeth Rowe
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Walter Piston chair, endowed in perpetuity in 1970

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Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





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Assistant Principal

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Thomas Stemberg chair

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E-flat clarinet
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Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
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(position vacant)

BASS TROMBONE

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John Moors Cabot chair, fully funded in perpetuity

TUBA

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Peter Andrew Lurie chair, fully funded in perpetuity

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Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

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Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

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Principal
Lia and William Poorvu chair, fully funded in perpetuity

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BSO Archives

A Brief History of the Boston Symphony Orchestra

Now in its 129th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston



BSO Archives

Rush ticket line at Symphony Hall, probably in the 1930s

Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a



BSO Archives

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Opening Night at Symphony

Wednesday, September 23, 2009

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The Boston Symphony Orchestra recognizes with extreme gratitude the following individuals and companies for their incredible support of this year's Opening Night at Symphony.

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As part of Opening Night at Symphony 2009, the Boston Symphony Orchestra introduced an imaginative new concept—the ***"Electronic Program Book"****—that utilizes the Symphony's website to link to and share information about other organizations of interest to BSO patrons. Each organization above participates at no direct cost thanks to the generosity of Opening Night gold table benefactors who underwrite the cost of participation. Donor-sponsored organizations include those with an asterisk:* ***Beth Israel Deaconess Medical Center****;* ***The Boston Foundation****;* ***Emerson Umbrella Center for the Arts****;* ***Department of Music, Northeastern University****;* ***Tenacity****; and the* ***Ocean Edge Resort****. The first program of its kind, the "Electronic Program Book" allows the sponsored organizations to reach the 7.1 million people from around the world who visit bso.org each year.*

Opening Night at Symphony

Wednesday, September 23, 2009

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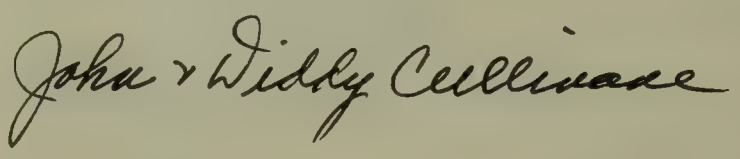
As Co-Chairs of this evening's Opening Night at Symphony, we have been inspired by the enthusiastic response not only of our wonderful committee and board members, but also of those outside the BSO family, especially in these economically challenging times. Proceeds for this initial concert of the season have increased by almost 50 percent over those of 2008, with nearly 40 percent of money raised coming from outside the usual BSO constituency. This was partly made possible by an imaginative opportunity for Gold Table Benefactors to showcase organizations of their choice for one year on the BSO's website that reaches 7.1 million visitors worldwide.

Beyond these gratifying financial returns, an important goal continues to be increasing the visibility of the event itself. Opening Night signals the beginning of a new season presenting music of the highest caliber under the leadership of our world-renowned conductor, Maestro James Levine, in acoustically acclaimed Symphony Hall.

All the great musical talents perform here. Tonight we hear the brilliant young Evgeny Kissin at the piano and are treated to an original John Williams composition honoring the 40-year BSO career of harpist Ann Hobson Pilot. The upcoming season will include all nine Beethoven symphonies, as well as appearances by Joshua Bell, James Galway, Hilary Hahn, and Yo-Yo Ma. This kind of unique experience happens right here in Boston, programs and performances of unequaled excellence.

We wish to express our appreciation to all who have helped to make this a very special evening, including a dedicated committee and BSO Development and Marketing staff, as well as all of you who have ever been touched, as we have been, by an evening of great music.

Thank you!



John & Diddy Cullinane
Co-Chairs
Opening Night at Symphony

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Wednesday, September 23, 6:30pm | **OPENING NIGHT AT SYMPHONY**

JAMES LEVINE conducting

BERLIOZ "ROMAN CARNIVAL" OVERTURE, OPUS 9

CHOPIN PIANO CONCERTO NO. 2 IN F MINOR, OPUS 21

Maestoso
Larghetto
Allegro vivace

EVGENY KISSIN

{ INTERMISSION }

WILLIAMS "ON WILLOWS AND BIRCHES," CONCERTO FOR HARP
(2009; WORLD PREMIERE)

"On Willows": Adagio. Dreamily
("We hanged our harps upon the willows…"—Psalm 137)
"On Birches": Allegro. Con gioia
("One could do worse than be a swinger of birches"—
Robert Frost)

ANN HOBSON PILOT

DEBUSSY "LA MER," THREE SYMPHONIC SKETCHES

From Dawn to Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea

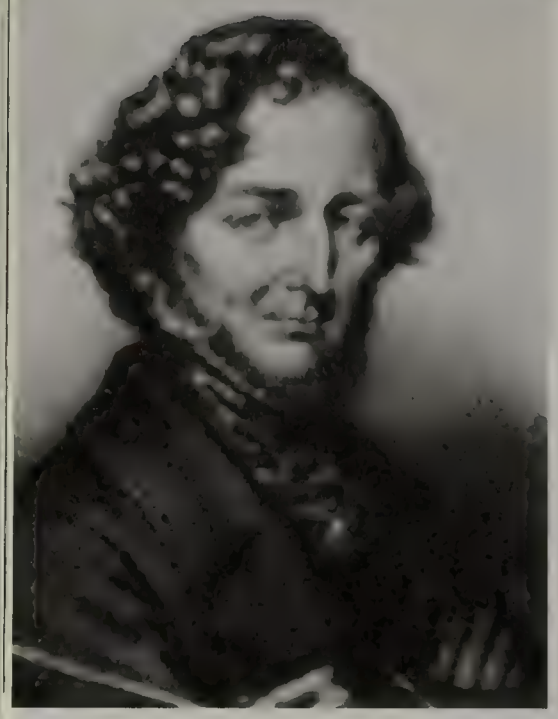
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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.



Hector Berlioz

"Roman Carnival" Overture, Opus 9

HECTOR BERLIOZ was born on December 11, 1803, at La Côte-Saint-André (Department of Isère), south of Lyon, France, and died on March 8, 1869, in Paris. He composed the "Roman Carnival" Overture in the fall of 1843, basing it on music from his opera "Benvenuto Cellini." The overture received its premiere in Paris, under the composer's direction, on February 3, 1844.

THE SCORE OF THE OVERTURE calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, two tambourines, cymbals, triangle, and strings.

After its first performance, on February 3, 1844, which was a hit, *Le Carnaval romain* became the work that Berlioz himself conducted more frequently than anything else in his portfolio. Its lyricism and rhythmic *élan* have further ensured it a place in the repertory of all modern orchestras. It is a small irony that this music should be so popular, while the no less vital opera from which it derives, *Benvenuto Cellini*, unjustly belittled on its first performances in the fall of 1838 and soon cast aside, should still be so little known.

The score of the *Roman Carnival*, issued in 1844 by Berlioz's regular publisher, Maurice Schlesinger, carried a dedication to the music-loving Prince of Hohenzollern-Hechingen, who presided over the little kingdom sixty miles south of Stuttgart where Berlioz had gone at the beginning of 1843, during his first trip to Germany. That dedication memorialized the warm welcome Berlioz had found in Hechingen, when the small band of fine and less fine players was joined by the Prince himself—standing by to help the timpanist count his rests.

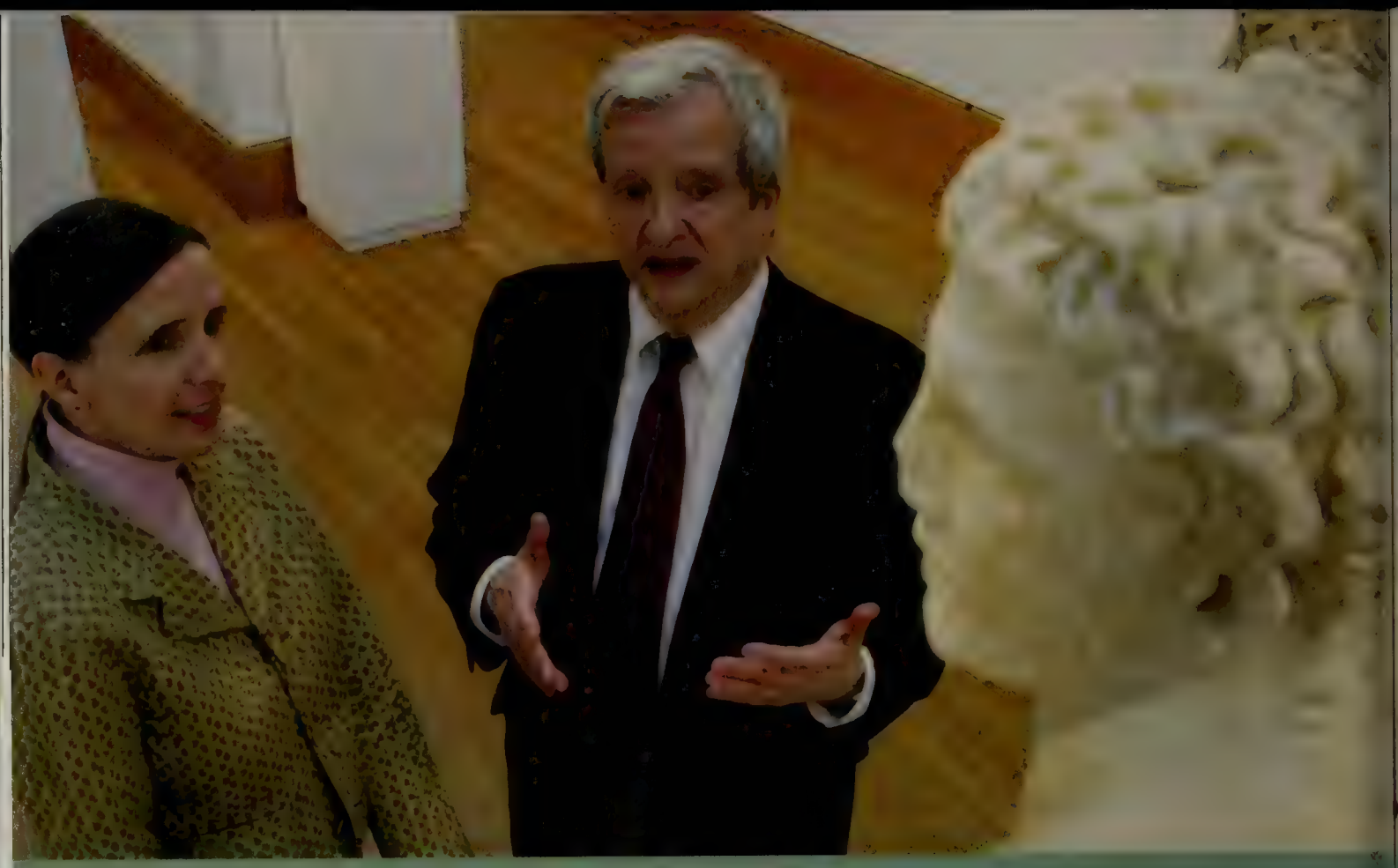
The orchestral parts were issued at the same time as the score, and so, too, were arrangements—the 19th-century equivalent of recordings—for piano four-hands and two pianos eight-hands. The latter was performed at Berlioz's concert of April 1,

1844, when the arranger, Johann Peter Pixis, was joined at the keyboard by Charles Hallé, Ferdinand Hiller, and Berlioz's good friend Franz Liszt.

In a letter to the English critic George Hogarth, Berlioz explained the origins of the *Roman Carnival* Overture. The opening Andante was taken from the duet of Benvenuto Cellini and his inamorata, Teresa, in the first tableau of Act I of the opera; the ensuing Allegro was derived from the double chorus that is sung and danced in the Piazza Colonna, on the last night of the carnival season, in the second tableau of Act I. "But the joining together of these two themes, which you will hear at the midpoint of the Allegro," he told Hogarth, underlining the importance of one of his favorite musical techniques, "is found only in the overture [and not in the opera itself]."

Had he wished to give a full accounting, Berlioz would have revealed another fact that modern scholars have known only since 1991, when the first large-scale composition that Berlioz ever had performed, the long presumed "burnt" *Messe solennelle* of 1824, was astonishingly rediscovered, uncharred, in the church of St. Charles Borromeus in Antwerp. For it turns out that the theme from the second tableau of the opera—where Teresa, with the women of the chorus, sings "Ah! Sonnez, trompettes! Sonnez, musettes! Sonnez, gais tambourins!"—is derived from a phrase ("laudamus te, benedicimus te") from the Gloria of that early *Messe solennelle.* Thus one of the most electrifying tunes that Berlioz ever wrote, which occurs in what is the most electrifying scene of *Benvenuto Cellini* as a whole, comes in fact





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An 1838 caricature from around the time of the "Benvenuto Cellini" premiere; the last line, referring to the real Cellini's famous "Perseus with the head of Medusa," reads: "At the end of the parade a grand statue will be cast.... likewise the composer."

from a student work of the mid-1820s—a Mass!—in which the text says not "sound the trumpets!" but rather "praise the Lord!" Those exhortations are not entirely dissimilar, you will rightly say; but the transplantation of the sacred into the profane is dramatic. And Benvenuto Cellini was no saint. (In the opera he is pardoned for murder, among other things, and *without confession*, by an art-loving Pope who wanted his Perseus-and-Medusa. The statue is one of the real masterpieces of Renaissance sculpture, but the critics of the 1838 libretto were not amused.)

The overall form of the *Roman Carnival* is a descendant of the bipartite overtures of Beethoven (such as *Egmont* and *Leonore*) in which a slow introduction is followed by an Allegro that conforms in some abbreviated fashion to the sonata design. But in Berlioz's case the word "introduction" is ill-suited to what transpires here. A rapid summons-to-attention (a remarkable innovation in itself) is followed by a three-fold presentation, Andante sostenuto, of the love music from the opera: the English horn sings it in C, the violas give it out in E, and the larger ensemble takes over—in canonic imitation, and in an enchanting instrumental garb that answers the question of why Berlioz is famous for his orchestration—in A.

A whirling transition brings us to the Allegro vivace, where we learn from a series of hushed and hurried whispers that something big is about to happen. Then, led by the horns, trumpets, and cornets—this is the transmogrified bit from the Mass—all hell breaks loose. If you are not lifted out of your seat at this point in the score, something has gone wrong, or Berlioz is not right for you.



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Rhythmic and dynamic *contrastes et oppositions*, as Berlioz liked to call them, go at a gallop to the end. Harmonic surprises abound as well, including one at the final cadence, which avoids convention by landing on the tonic not from the dominant (V, the chord built on the fifth note of the home scale) but from the shocking and fiery submediant (vi, the minor chord built on the sixth note of the scale). Though it derives from an opera that failed, this is music of such energy, exuberance, and brilliance of color, to use the composer's own description, that it has to be associated with the thrill of victory, and not at all—Berlioz takes revenge!—with the agony of defeat.

Peter Bloom

PETER BLOOM, *who is Grace Jarcho Ross 1933 Professor of Humanities at Smith College in Northampton, MA, and a leading scholar in the field of research and writing about Berlioz, is currently at work on the first fully critical edition of the composer's "Memoirs."*

THE FIRST AMERICAN PERFORMANCE *of Berlioz's "Roman Carnival" Overture took place on April 13, 1856, in New York's City Assembly Rooms, with Carl Bergmann conducting an unnamed orchestra. The first Boston performance was on January 24, 1857, when Carl Zerrahn conducted the Philharmonic Society in a performance at the Melodeon.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of the "Roman Carnival" Overture were on January 5-6, 1883, with Georg Henschel conducting, subsequent ones being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky (more than fifty BSO performances), Richard Burgin, Victor de Sabata, Charles Munch, John Barbirolli, Seiji Ozawa (first in 1973, and including the most recent subscription performances in March/April 2000), Edo de Waart, Charles Dutoit, John Williams, and James Levine (on four occasions, all at Tanglewood: twice in 2009, on a BSO concert this past July 24 and as part of Tanglewood on Parade four days later, and before that in 2005 and 2007, also as part of Tanglewood on Parade).*

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4:10-4:30 pm ■ *Break*

4:30-5:30 pm ■ Craig Wright, *Yale*
Symphony Hall

5:30-6:20 pm ■ *Boxed Dinner*
*in Higginson Hall**

6:20-7:30 pm ■ Tamar Gendler, *Yale*
Higginson Hall

7:30-8:00 pm ■ *Break*

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Fryderyk Chopin

Piano Concerto No. 2 in F minor, Opus 21

FRYDERYK FRANCISZEK CHOPIN—or, as he called himself during his many years in France, Frédéric Chopin—was born probably on March 1, 1810, in Żelazowa Wola, near Warsaw, Poland, and died on October 17, 1849, in Paris. He composed the F minor concerto in 1829 and was soloist in the first performance on March 17, 1830, in Warsaw.

IN ADDITION TO THE SOLO PIANO, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed his two piano concertos within a year of each other, having barely finished his formal studies. He had begun composition work at age twelve with Jozef Elsner, director of the Warsaw Conservatory, in 1822, his talent as a pianist having been recognized even earlier: he made his first public appearance as a pianist in February 1818, a month before his eighth birthday, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces, polonaises and the like. But it was his formal composition studies that ultimately led to his greatest and most enduring fame. Elsner attempted to teach him the traditional classical forms, supervising composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin possessed such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, though that hope was vain, since Chopin only desired to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never composed a piece that did not include the piano, and the bulk of his works are for piano solo. But it is on that instrument that he is most original. Despite his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart. Warsaw was something of a musical backwater, but visiting celebrities gave him some sense of

the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

In 1829, at nineteen, Chopin finished his formal studies and visited Vienna, where he attracted a great deal of attention, especially for works like *Krakowiak*, the exotic Polish character of which was new to that city. When he returned home on September 12 he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). His progress on the work was reported in a series of letters to his friend Titus Woyciechowski. In the earliest of the series, dated October 3, it is clear that Chopin has finished the second movement and probably also the first. Some of this music was inspired by recent romantic passions—remember, he was only nineteen years old—and Chopin mentions one of these to his friend. Titus knew that he had earlier been charmed by a young singer in Vienna, Mlle. Blahetka, but those tender feelings had now been driven out by a new passion for Constantia Gladkowska, a vocal student at the Warsaw Conservatory, whom Chopin describes as "my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the Adagio of my concerto has been written, and who this morning inspired me to write the little waltz [later published as Opus 70, No. 3, in D-flat] I am sending you."

By October 20, Chopin had clearly written a draft of the finale and had showed part of





Chopin in the last year of his life, 1849, in a photograph by Louis-Auguste Bisson

the concerto to his former teacher Elsner, who praised the Adagio for its originality. After a visit to the home of Prince Radziwill, a musical aristocrat who lived near Poznan, Chopin returned to Warsaw, where he concentrated on finishing the concerto, which received its premiere in a concert he gave on March 17, presenting a number of his works for the first time; it was such a success that the program was repeated five days later. It was only a few months later that he wrote his second concerto, in E minor (published as No. 1), and a few months after that (November 1830) that he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven, who had not yet been admitted to the Pantheon of Warsaw's musical life. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess. But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable.

The first movement's orchestral exposition begins with a marchlike theme persuasively presented in the strings and then taken over by the full orchestra. This opening presents a variety of ideas that seem for the most part inspired by the stereotypes and standard gambits of any number of classical concertos. But when the soloist enters, after an atmospheric preparation, with a figure that descends through four-and-a-half octaves, Chopin's personality at once takes over, even when the soloist is simply laying out the themes that have already been heard in the orchestra. From this point on the piano part

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directs the course of the movement. While obviously influenced by the decorative art of such virtuosi as Hummel and Moscheles, Chopin's highly ornamental writing is far more expressive, far more poignant. He turns the appoggiatura and the suspension—devices done to death by the naive and superficial treatment of lesser composers—to new uses through his harmonic originality. From the standpoint of form, the first movement is as simple and straightforward as we might expect a student work to be; it is the content that proclaims the budding master.

The slow movement already reveals the genius of the composer. Elsner was right to praise its originality, which reveals itself in the extraordinary freedom with which Chopin has decorated the simple formal ABA outline, with an effective dramatic contrast in the middle section and a lavish outpouring of lyrical intensity. The finale is related to that Polish country dance, the mazurka, that Chopin made so wonderfully his own. The traditional mazurka was in triple time accompanied by strong accents on the second or third beat (when danced, the accents were reinforced by a strong tap of the heel). The mazurkas that Chopin wrote for solo piano were mostly in three-part song form. This concerto movement is a rondo with several sharply contrasting themes in mazurka style, closing with a virtuosic and dramatic coda.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE *of Chopin's F minor concerto took place on November 9, 1861, with soloist Sebastian Bach Mills and the Philharmonic Society under the direction of Carl Bergmann. The first complete Boston performance was given on March 3, 1870, with Carl Zerrahn conducting the Harvard Musical Society with soloist Anna Mehlig, the last two movements having already been performed in Boston in 1864, in a performance for two pianos.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of the concerto featured Adele Margulies as soloist with Georg Henschel conducting on March 3, 1883, subsequent BSO performances featuring Madeline Schiller (with Henschel); Amy Marcy Cheney, Fanny Bloomfield, Suza Doane, Vladimir de Pachmann, and Ignace Paderewski (all under Wilhelm Gericke); de Pachmann, Fanny B. Zeisler, and Mrs. H.H.A. Beach (under Arthur Nikisch); Antoinette Szumovska and Richard Burmeister (Emil Paur); Carlo Buonamici and Josef Hofmann (Max Fiedler); Alice Allen and Guiomar Novaes (Ernst Schmidt); Claudio Arrau (Pierre Monteux); Dai Buell and Jan Smeterlin (Serge Koussevitzky); Smeterlin, Witold Malcuzynski, and Joseph Battista (Richard Burgin); Alexander Brailovsky and Nikita Magaloff (Charles Munch); Lilian Kallir (Erich Leinsdorf); Joseph Kalichstein (William Steinberg and Michael Tilson Thomas); Earl Wild (Bruno Maderna); Juliana Markova and Bella Davidovich (Andrew Davis); Christian Zacharias (Edo de Waart); Alexis Weissenberg and Maurizio Pollini (Seiji Ozawa); Ivo Pogorelich and Louis Lortie (Charles Dutoit); Emanuel Ax (Marek Janowski and André Previn); Russell Sherman (the most recent subscription performances, under Eri Klas in January 1996), and Nelson Freire (the most recent Tanglewood performance, under Charles Dutoit on August 22, 1999).*



John Williams

"On Willows and Birches," Concerto for Harp (2009)

JOHN TOWNSHEND WILLIAMS was born on February 8, 1932, in New York City and lives in Los Angeles, California. He wrote his "On Willows and Birches," Concerto for Harp, in late 2008 and early 2009 for harpist Ann Hobson Pilot. The score is inscribed "Written to celebrate the illustrious career and outstanding artistry of Ann Hobson Pilot... With admiration and affection. –J.W." This is the world premiere performance; the concerto will also be performed at Carnegie Hall in New York City on Thursday, October 1, and again at Symphony Hall on Saturday, October 3.

THE TWO MOVEMENTS OF "ON WILLOWS AND BIRCHES" have separate scorings. In addition to the solo harp, "On Willows" calls for two flutes, piccolo, two clarinets, bass clarinet, percussion (glockenspiel, marimba, vibraphone, crotales, small glass bowl, small triangle), celesta, and strings (without double basses). "On Birches" calls for solo harp, two flutes, two oboes, English horn, two clarinets, two bassoons, three horns, percussion (vibraphone, marimba, crotales, small triangle, tambourine, small tambourine, high suspended cymbal, tom-toms, tuned medium and low drums), celesta, harp, and strings (including double basses). The concerto is about fifteen minutes long.

Ann Hobson Pilot's remarkable career with the Boston Symphony Orchestra will resonate in the orchestral world for a long time to come, as will her continuing life as a musician outside the orchestra, as a soloist, teacher, and researcher into the history of her instrument. She began her tenure with the BSO in 1969 and in 1980 was named principal harp. She has frequently performed as soloist with the orchestra, and now, for the first time, on the occasion of her retirement from the BSO, she plays a piece specifically written for her—a gift from someone who knows her playing especially well, composer/conductor John Williams, a colleague of thirty years' standing who got to know her during his years as conductor of the Boston Pops (1980-1993). Ms. Pilot has had works written for her before, among them Thomas Oboe Lee's 1985 Harp Concerto; and she commissioned and premiered a concerto by Kevin Kaska. She is also the harpist for the Boston Symphony Chamber Players, for whom, along with the Nash Ensemble, Elliott

Carter wrote his harp-and-ensemble piece *Mosaic* (she gave the American premiere of that work in July 2008 at Tanglewood).

It was Ms. Pilot who first suggested to Williams that he write a concerto for her to play, beginning with casual suggestions years ago. He demurred, given his schedule and his awareness of the difficulty of writing for the harp as a solo instrument with orchestra. (On top of the complexities of harp-playing technique, balancing the orchestral accompaniment so the harp can be heard is a notoriously tricky task.) Ms. Pilot's earnest request last year, linked with her impending retirement, caused Williams to change his mind: "I thought about it, and thought about the privilege of being asked to do this for this truly great woman." He then embraced the opportunity to pay tribute to one of the orchestral world's most admired performers. By November 2008, it had been decided that the concerto would be the centerpiece of the BSO's gala concerts for the orchestra's own Symphony Hall opening night this season as well as for Carnegie Hall's opener. Williams began the piece in fall of 2008, largely finishing the second movement by the end of the year and the first sometime later. Further tweaking has taken place over the course of 2009 after conversations and read-throughs with his soloist.

John Williams is, of course, the composer of perhaps the greatest body of film music in history; this aspect of his career needs little introduction. Fans of the five-time Academy Award-winner's soundtracks for *Jaws*, *Star Wars*, *Schindler's List*, and *Memoirs of a Geisha* may not be aware of his stint conducting and arranging for service bands during his Air Force service, his composition studies with Mario Castelnuovo-Tedesco at UCLA, or his

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James Levine, John Williams, and Ann Hobson Pilot rehearsing "On Willows and Birches" at Tanglewood, July 2009 (photo by Michael J. Lutch)

piano studies with the legendary Rosina Lhévinne at Juilliard. His early professional work was as a studio and jazz pianist and composer for television. He won two Emmys while in his thirties; his first Oscar was for his adapted soundtrack to *Fiddler on the Roof* (1971). From their beginnings in the 1970s, his longtime collaborations with the directors Steven Spielberg and George Lucas have become among the most celebrated of such relationships in Hollywood lore, leading to four of his five Oscars and some of the most recognizable tunes on the planet.

Film music, at least in the classic sense, is a collaboration-intensive pursuit, requiring great trust between director and composer and the latter's close understanding of what and how his music envelopes, underlines, and enhances. The preexisting story, images, and mood are there to trigger the imagination, and in Williams's scores the music goes further, becomes virtually a character in itself. It shouldn't be surprising, then, that his concert music similarly draws on the inspiration of collaboration and occasion. His recent symphonic poems *Tributes: for Seiji* and *Soundings* were both inspired by concert hall architecture; the former, celebrating Seiji Ozawa's 25th anniversary as music director of the BSO, by the acoustic qualities of Boston's Symphony Hall, and the latter, written to inaugurate the Los Angeles Philharmonic's Walt Disney Concert Hall, responding to that hall's sound as well as to Frank Gehry's majestic design. His *Air and Simple Gifts*, a chamber work written for Barack Obama's inaugural ceremony, employs a familiar Shaker tune to evoke American optimism.

Most of Williams's major concert works are concertos, taking their cue from his interactions with many great musician with whom he has worked as composer and conductor. Yo-Yo Ma was the recipient of the composer's Cello Concerto, commissioned by the Boston Symphony Orchestra for the opening of Tanglewood's Ozawa Hall, as well as the cello-and-orchestra work *Heartwood* and the Three Pieces for Solo Cello. His *TreeSong* for violin and orchestra was written for soloist Gil Shaham; this was also premiered by the BSO at Tanglewood. Other concertos include a piece for Dale Clevenger, principal horn

of the Chicago Symphony Orchestra, *Five Sacred Trees* for Judith LeClair, principal bassoon of the New York Philharmonic (on the occasion of that orchestra's 150th anniversary), and half a dozen more. Because of Williams's relationship to the BSO and Boston Pops, it follows that many of his concerted works have originated with BSO players. His Concerto for Tuba, written in 1985 for former BSO member Chester Schmitz and the Boston Pops for the Pops' centennial season, and more recently his Concerto for Viola, written for Boston Pops principal violist Cathy Basrak, who premiered it with Williams and the Pops this past spring, are now joined by his gift to Ann Hobson Pilot, *On Willows and Birches*, Concerto for Harp.

The title of the concerto ties it to many others of Williams's works with its reference to trees, which are an ongoing fascination for the composer. In a recent interview about writing this work for Ann Hobson Pilot, he related,

> In thinking about what to write for her, in the process of my reading about trees, which I do fairly frequently, I came upon a quote from the Biblical Psalm 137, "We hanged our harps upon the willows."...This fascinated me, the picture of harps hanging on the trees with the wind wafting through the strings of the harps making, one can imagine, a beautiful, very delicate, subtle sound. I thought, what a wonderful idea for a movement for the harp, and so the first movement is called "On Willows."
>
> To contrast that—more trees, really—I've always loved the Frost poem "On Birches," and the idea of, as I remember in my mind, the picture of the little boy swinging on the birch branches. Musically, the idea of the second movement... is to contrast "Willows," in the sense that it would offer a rhythmic vitality, in contrast to this impressionistic or diaphanous kind of quality of the first movement, and show the rhythmic brilliance of Ann Hobson Pilot and what the harp can contribute to that. And also, the idea of "swinger" of birches ["One could do worse than be a swinger of birches"—Robert Frost]—"swinger" in our language has a lot of connotations; it might suggest a dance, some movement, some light feeling of choreographic activity.

Psalm 137, which famously begins "By the waters of Babylon we sat down and wept," is a song of the Hebrew exile in Babylon. When their captors ask for a song, the heartbroken people are silent, and instead hang their instruments among the weeping willows. "On Willows" takes this mood and image and evokes the sorrow of the exile and the wind in the trees and in the strings of the hanging harps. The soloist shifts seamlessly between clearly ringing pitches and free, gestural glissandos. The orchestral scoring is atmospheric, and in particular the celesta plays the role of creating a kind of sonic halo around the soloist. The movement ends with a short notated cadenza. The second movement, marked "Allegro. Con gioia"—"with joy"—is dancelike, full of syncopation and distinct changes of meter. The orchestra is far more assertive, joining in the festivities whose "main purpose," says the composer, "is to celebrate a great woman and a great career."

Robert Kirzinger



Claude Debussy

"La Mer," Three symphonic sketches

ACHILLE-CLAUDE DEBUSSY was born on August 22, 1862, at St.-Germain-en-Laye, France, and died on March 25, 1918, in Paris. He began work on "La Mer" during the summer of 1903 and completed the score in March 1905, though he continued to make revisions for many years. Camille Chevillard conducted the Lamoureux Orchestra in the first performance on October 15, 1905, the American premiere being given on March 1, 1907, by the Boston Symphony Orchestra under the direction of Karl Muck.

"LA MER" IS SCORED for two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon (the latter in the third movement only), four horns, three trumpets, two cornets à piston (third movement only), three trombones, bass tuba, timpani, cymbals, tam-tam, triangle, glockenspiel, bass drum, two harps, and strings. The string section Debussy hoped for was an unusually large one, including sixteen cellos.

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by

Camille Mauclair that had apparently been published in 1893 ("Îles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer: Mer belle aux Îles Sanguinaires; Jeux de vagues;* and *La Vent fait danser la mer.*" Only the second of these titles ("Play of the Waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From Dawn to Noon on the Sea." The last ("The Wind Makes the Sea Dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and 1903, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The Hollow of the Wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree (see page 44).

Debussy came to *La Mer* soon after the great success of his one completed opera, *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years, he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Îsle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.

But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an



Hokusai's "Hollow of the Wave off Kanagawa"

orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

By that time Karl Muck had already led the Boston Symphony Orchestra in the American premiere, on which occasion the reactions also covered a wide gamut. Kent Perkins, in the *Boston American*, decided that "one can see and hear the ocean better at Nahant or Marblehead Neck." Louis C. Elson, in the *Advertiser*, was sarcastically negative: "Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon.... If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics." But Philip Hale (later the BSO's program annotator), in the *Sunday Herald*, though unable to "explain" the piece, found it full of fascination: "The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith." Certainly *La Mer* has never been amenable to the simple summaries of formal elements such as "sonata form" that can at least give direction to the listener's perceptions of, say, a classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*.

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to

eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme delicacy. It is a contrasting interlude between the stormy and emphatic passions of the first and last movements.

"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

Steven Ledbetter

THE FIRST UNITED STATES PERFORMANCES—WHICH WERE ALSO THE FIRST BOSTON SYMPHONY PERFORMANCES—*of "La Mer" were led by Karl Muck on March 1 and 2, 1907, subsequent BSO performances being given also by Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Charles Munch, Ernest Ansermet, Vladimir Golschmann, Jean Martinon, Pierre Boulez, Michael Tilson Thomas, Eugene Ormandy, Erich Leinsdorf, Joseph Silverstein, Sir Colin Davis, Pascal Verrot, Seiji Ozawa, Marek Janowski, Bernard Haitink, Robert Spano, Ludovic Morlot (the most recent Tanglewood performance, on August 18, 2006), and James Levine (in November 2005, and again in November 2007, those being the most recent subscription performances, followed by a Carnegie Hall performance).*



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To Read and Hear More...



The article on John Williams in the New Grove Dictionary of Music and Musicians is by Christopher Palmer and Martin Marks. In a first for the BSO program book, we will cite the John Williams Wikipedia page as a good source of information on the composer's career. There is also a website dedicated to Williams maintained by the Sony Classical label. Unfortunately its discography for the composer mixes in recordings by another John Williams, the well-known classical guitarist, which may distract the casual browser. In addition to recordings of his film scores and many recordings with the Boston Pops as composer and conductor, much of John Williams's music for the concert hall has been made available on compact disc. Williams led the Boston Symphony Orchestra and soloist Gil Shaham in a recording of his *TreeSong* for violin and orchestra, the Violin Concerto, and concert music from the film *Schindler's List* (Deutsche Grammophon). Among other discs are Yo-Yo Ma's recording of the Cello Concerto and other works with Williams leading the Los Angeles Recording Arts Orchestra (Sony Classical), and Judith LeClair performing his bassoon concerto *Five Sacred Trees* with the composer conducting the London Symphony Orchestra (also Sony).

Robert Kirzinger



A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz, Volume II: Servitude and Greatness, 1832-1869*—by Berlioz authority David Cairns appeared in 1999 (University of California paperback). Other useful biographies include D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press); Hugh Macdonald's *Berlioz*, in the "Master Musicians" series (Oxford paperback); and Peter Bloom's *The life of Berlioz*, in the series "Musical lives" (Cambridge University paperback). Bloom was also editor of *The Cambridge Companion to Berlioz* (Cambridge University paperback) and most recently produced *Berlioz: Scenes from the Life and Work*, published in March 2008 (Eastman Studies in Music). Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the 1980 Grove articles on Weber and Mendelssohn); that article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald has also served as editor for *Selected Letters of Berlioz*, an engrossing volume of the composer's letters as translated by Roger Nichols (Norton). The best English translation of Berlioz's *Memoirs* is David

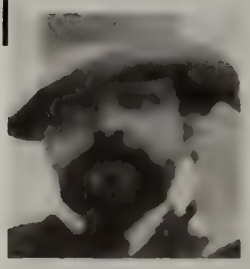
Cairns's (Everyman's Library). Also still available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*, first published in 1950, is a distinguished older study (Columbia University Press). Barzun's own single-volume abridgment, *Berlioz and his Century*, remains available as a University of Chicago paperback.

The Boston Symphony Orchestra recorded the *Roman Carnival* Overture in 1958 with Charles Munch conducting (RCA). James Levine recorded the overture in 1991, with the Berlin Philharmonic (Deutsche Grammophon). Other recordings include Colin Davis's, first with the London Symphony Orchestra (Philips), later with the Dresden Staatskapelle (RCA); Charles Dutoit's with the Montreal Symphony Orchestra (Decca), Bertrand De Billy's with the Vienna Radio Symphony Orchestra (Oehms), and Thomas Dausgaard's with the Danish National Orchestra (Chandos). Historic monaural recordings include Sir Thomas Beecham's with the Royal Philharmonic Orchestra (Sony) and Arturo Toscanini's with the NBC Symphony Orchestra (RCA).



Useful books about Chopin include Jim Samson's *Chopin* in the "Master Musicians" series (Schirmer); *The Chopin Companion: Profiles of the Man and his Music*, edited by Alan Walker (Norton paperback); and *Chopin: The Man and his Music* by James Huneker (Cosimo Classics). The article in the 2001 edition of Grove is by Kornel Michałowski and Jim Samson. The 1980 Grove entry was by Arthur Hedley, Maurice J.E. Brown, and Nicholas Temperley.

Evgeny Kissin's early live recordings of Chopin's piano concertos with Dimitri Kitaenko conducting the Moscow State Philharmonic have been reissued on compact disc (Brilliant Classics). More recent recordings include those featuring Martha Argerich with Charles Dutoit and the Montreal Symphony (EMI), Emanuel Ax with Charles Mackerras and the Orchestra of the Age of Enlightenment (Sony), Idil Biret with Robert Stankovsky and the Kosize Slovak State Philharmonic (budget-priced Naxos), Garrick Ohlsson with Jerzy Maksymiuk and the Warsaw Polish Radio/Television Symphony Orchestra (EMI), and Jean-Yves Thibaudet with Valery Gergiev and the Rotterdam Philharmonic (Decca).

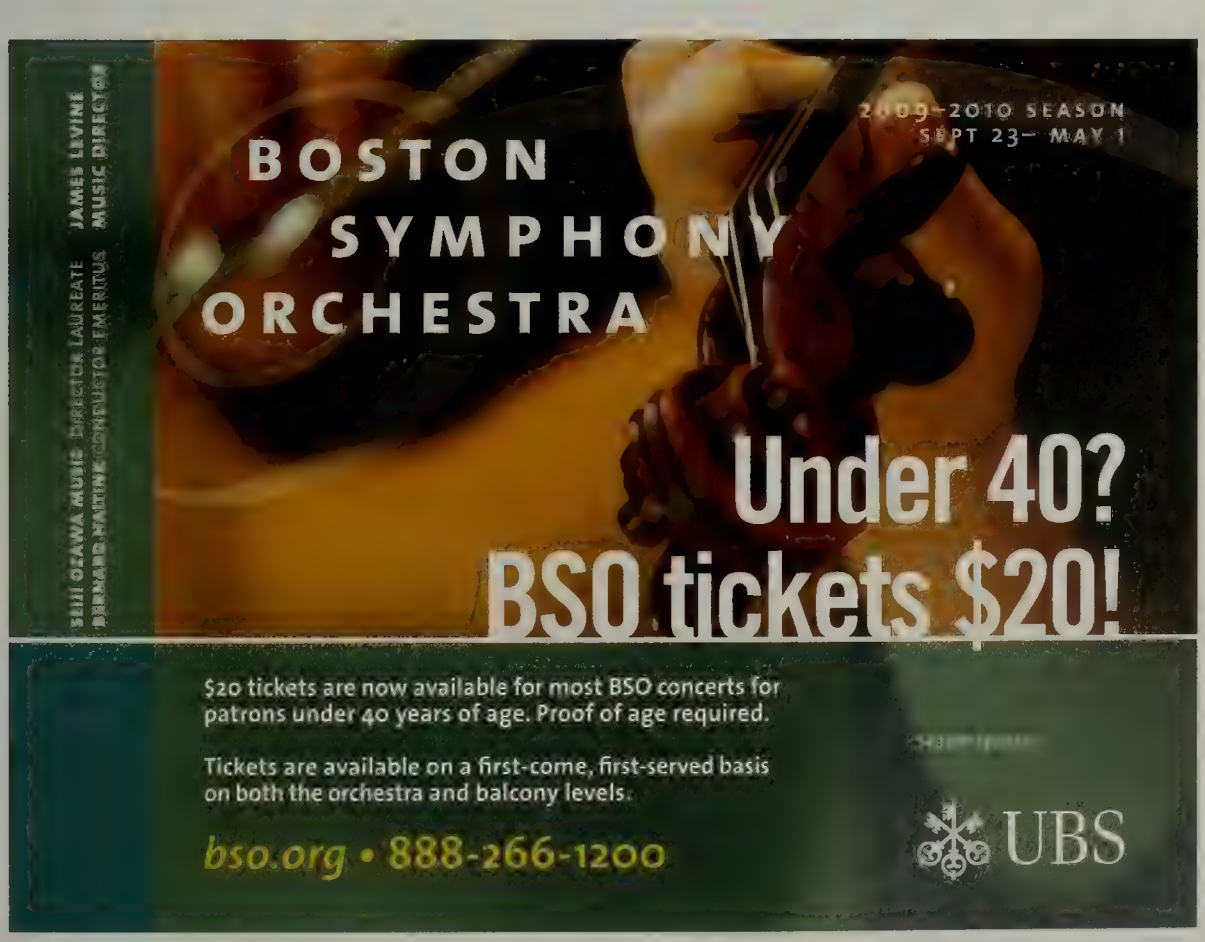


Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). Roger Nichols's *The life of Debussy* is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Also useful are David Cox's *Debussy Orchestral Music* in the series of BBC Music Guides (University of Washington paperback); Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb (Oxford); and two recent collections of essays: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and

The Cambridge Companion to Debussy, edited by Simon Trezise and Jonathan Cross (Cambridge University Press).

The Boston Symphony Orchestra has recorded *La Mer* four times, under the direction of Colin Davis (in 1982, for Philips), Charles Munch (in 1956, for RCA, virtually never out of the catalogue since its initial release), Pierre Monteux (1954; RCA), and Serge Koussevitzky (1938-39; RCA). Among the many other recordings of *La Mer* are Pierre Boulez's with the Cleveland Orchestra (first for Sony, later for Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony (Decca), Carlo Maria Giulini's with the Philharmonia Orchestra (EMI), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Paul Paray's with the Detroit Symphony Orchestra (Mercury Living Presence), Simon Rattle's with the Berlin Philharmonic (EMI), Esa-Pekka Salonen's with the Los Angeles Philharmonic (Sony Classical), and George Szell's with the Cleveland Orchestra (Sony). Important (monaural) historic recordings include Guido Cantelli's with the Philharmonia Orchestra from 1954 (EMI or Testament) and Arturo Toscanini's with the NBC Symphony Orchestra from 1950 (RCA). A 1962 Charles Munch/BSO broadcast of *La Mer* is included in the BSO's twelve-disc set "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available at the Symphony Shop).

Marc Mandel



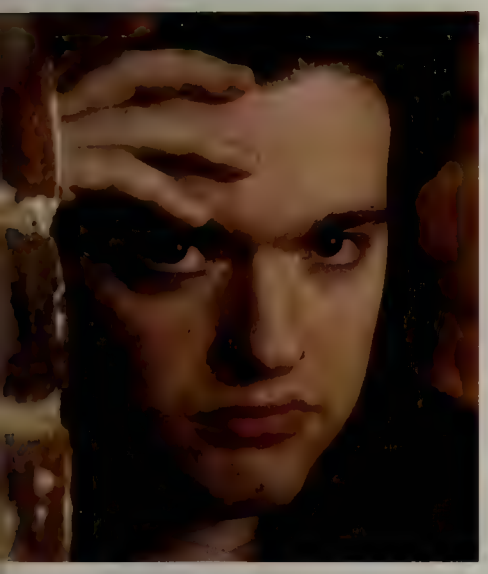
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Evgeny Kissin

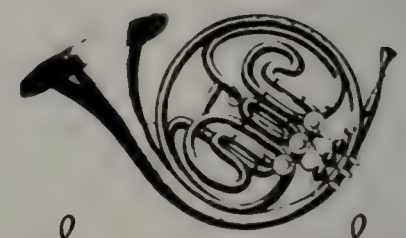
Born in Moscow in October 1971, Evgeny Kissin began playing by ear and improvising on the piano at two. At six he entered the Moscow Gnessin School of Music, where he was a student of Anna Pavlovna Kantor, who has remained his only teacher. He came to international attention in March 1984 when, at twelve, he performed Chopin's two piano concertos in the Great Hall of the Moscow Conservatory with the Moscow State Philharmonic under Dmitri Kitaenko. This concert was recorded live by Melodiya, and a two-LP album was released the following year, with five more Melodiya LPs of live Kissin performances from Moscow following during the next two years. Mr. Kissin's first appearances outside Russia were in 1985, in eastern Europe, followed a year later by his first tour of Japan. He made his western European debut at the Berlin Festival in 1987. In 1988 he toured Europe with the Moscow Virtuosi and Vladimir Spivakov and also made his London debut with the London Symphony Orchestra under Valery Gergiev. In December of the same year he performed with Herbert von Karajan and the Berlin Philharmonic in a New Year's concert that was broadcast internationally and repeated the following year at the Salzburg Easter Festival; audio and video recordings of the New Year's concert were made by Deutsche Grammophon. In 1990 he made his first appearance at the BBC Promenade Concerts in London, as well as his North American debut performing both Chopin piano concertos with Zubin Mehta and the New York Philharmonic. The following week, he opened Carnegie Hall's centennial season with a debut recital recorded live by BMG Classics. Evgeny Kissin has by now played with all of the leading orchestras and conductors, and in recital, worldwide. He makes regular recital tours to the United States, Japan,

and throughout Europe, and in spring 2009 embarked on a sold-out tour that included engagements in New York, Chicago, Los Angeles, Hong Kong, Taipei, and Tokyo. During 2009-10 he performs with the Boston, National, and Toronto symphony orchestras, and is featured with James Levine and the Boston Symphony in the BSO's Opening Night concert in Boston and then in Carnegie Hall's Opening Night Gala. Mr. Kissin's recent recordings include Prokofiev's Second and Third concertos with Vladimir Ashkenazy and the Philharmonia Orchestra as well as the five Beethoven concertos, Mozart's C minor piano concerto, and the Schumann concerto with the London Symphony Orchestra and Sir Colin Davis, all on EMI Classics. He performed in the 1992 Grammy Awards ceremony broadcast live to an audience estimated at over one billion; became *Musical America*'s youngest Instrumentalist of the Year in 1995; and in 1997 received the prestigious Triumph Award for his outstanding contribution to Russia's culture, again as the youngest-ever recipient. He was the first musician to give a solo recital at the BBC Promenade Concerts (1997) and the first concerto soloist invited to play in the Proms opening concert (2000). In December 2003, in Moscow, he received the Shostakovich Award, one of Russia's highest musical honors. He was awarded an Honorary Membership of the Royal Academy of Music in London in June 2005 and in March 2009 was awarded an Honorary Doctorate of Letters from Hong Kong University. His recordings have received numerous awards, including a Grammy, the Edison Klassiek, the Diapason d'Or, and the Grand Prix of La Nouvelle Academie du Disque. Evgeny Kissin made his Boston Symphony Orchestra debut at Tanglewood in July 1991 with Mozart's B-flat piano concerto, K.595, and his BSO subscription series debut in January 1993 with Rachmaninoff's Piano Concerto No. 3 (which he also recorded live with the BSO at that time). His most recent BSO appearances were in April 2008, when he performed both Brahms piano concertos with James Levine conducting. In April 2005 he appeared here in a Schubert duo-recital with Mr. Levine.

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Ann Hobson Pilot

Ann Hobson Pilot retired from the Boston Symphony Orchestra at the end of the 2009 Tanglewood season, following forty years of service to the orchestra. Ms. Hobson Pilot became principal harp of the BSO in 1980, having joined the orchestra in 1969 as assistant principal harp and principal harp with the Boston Pops. Prior to her time with the BSO, she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra. A graduate of the Cleveland Institute of Music, she has also had an extensive solo career, performing with many American orchestras as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Hobson Pilot holds a Doctor of Fine Arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. She is currently working with the producer of "Musical Journey," Susan Dangel, to create a new half-hour documentary which will tell the story of her life in music (www.musicaljourney.org). In September 1999 Ms. Hobson Pilot traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work she commissioned. Ms. Hobson Pilot has been a faculty member at the New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage and has also performed with the Boston Symphony Chamber Players, the Ritz Chamber Players, and the Marlboro, Newport, and Sarasota music festivals, among others. Following this evening's world premiere performance of John Williams's *On Willows and Birches*, she will play the work again on October 1 at New York's Carnegie Hall when James Levine and the BSO repeat tonight's program to open that venue's 2009-10 season. She will also perform the work again on Saturday night, October 3, here at Symphony Hall, in a BSO subscription concert that also features her in music of Carter and Debussy.

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Dawson Rutter

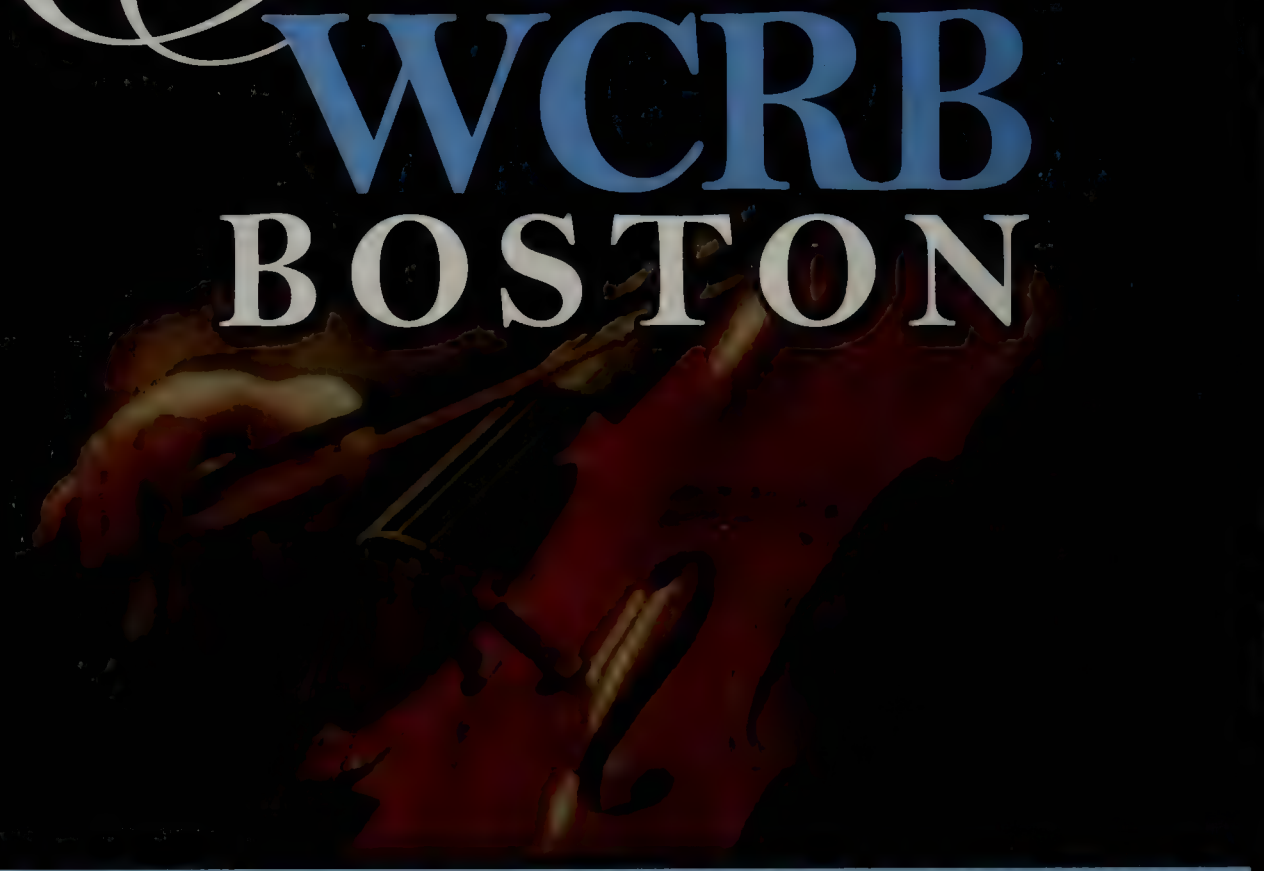
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Saturday 'A' September 26, 8-10
Tuesday 'C' September 29, 8-10

JAMES LEVINE, conductor
GRAZIA DORONZIO, soprano
ANKE VONDUNG, mezzo-soprano
MICHAEL SCHADE, tenor
ERIC OWENS, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

STRAVINSKY	*Symphony of Psalms*
MOZART	Requiem

Saturday 'B' October 3, 8-10:10

JAMES LEVINE, conductor
ANN HOBSON PILOT, harp

BEETHOVEN	Symphony No. 4
CARTER	*Mosaic*, for harp and ensemble
DEBUSSY	*Danses sacrée et profane* for harp and orchestra
WILLIAMS	*On Willows and Birches,* Concerto for Harp
RAVEL	*La Valse*

Thursday 'B' October 8, 8-10
Friday 'A' October 9, 1:30-3:30
Saturday 'B' October 10, 8-10
Tuesday 'B' October 13, 8-10

VASILY PETRENKO, conductor (October 8, 9, 10)
JULIAN KUERTI, conductor (October 13)

STRAVINSKY	*Scherzo fantastique*
RACHMANINOFF	*The Isle of the Dead,* Symphonic poem
SHOSTAKOVICH	Symphony No. 10

Thursday 'D' October 15, 8-10:10
Friday 'B' October 16, 1:30-3:40
Saturday 'B' October 1, 8-10:10
Tuesday 'C' October 2, 8-10:10

LUDOVIC MORLOT, conductor
PETER SERKIN, piano

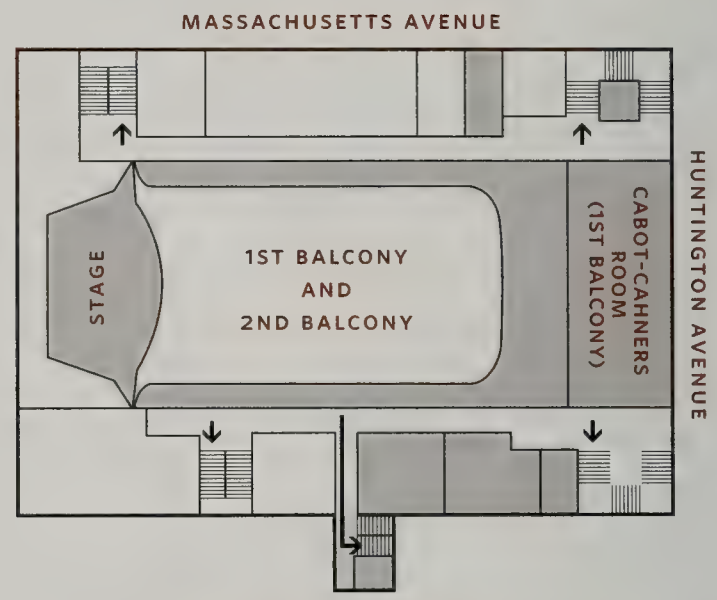
MARTINŮ	*The Frescoes of Piero della Francesca*
STRAVINSKY	*Capriccio* for piano and orchestra
THOMAS	*Helios Choros II (Sun-God Dancers)* (American premiere; BSO co-commission)
TCHAIKOVSKY	*Francesca da Rimini*, Symphonic fantasy after Dante

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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Walk, do not run.

Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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Table of Contents | Week 1

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

28 IN MEMORIAM: GEORGE H. KIDDER

30 THIS WEEK'S PROGRAM

33 FROM THE MUSIC DIRECTOR

Notes on the Program

37 Igor Stravinsky

45 Wolfgang Amadè Mozart

57 To Read and Hear More...

Guest Artists

61 Grazia Doronzio

62 Anke Vondung

63 Michael Schade

65 Eric Owens

67 Tanglewood Festival Chorus

70 SPONSORS AND DONORS

80 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

83 SYMPHONY HALL INFORMATION

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$10,000,000. Exquisite stone-and-shingle country estate located in a coveted Weston Golf Club neighborhood. This property is comprised of 15 rooms and six bedrooms. A formal living room, banquet-sized dining room, 600 square-foot family room, custom kitchen, and professional cinema all reflect cultivated taste. **Lois Carney, Sheryl Simon & Amy Mizner, (781) 894-5555**

BROOKLINE, MASSACHUSETTS



$3,995,000. This magnificent property located on a private road is resplendent with extraordinary details, exquisite finishes, millwork and moldings. Included are beautifully-appointed living and dining rooms, a gourmet kitchen, and a luxurious master suite with dual bath areas. **Joan Barrett, (978) 566-2447**

MILTON, MASSACHUSETTS



$1,925,000. Located in the desirable Columbine neighborhood, this estate offers a timeless New England design and layout. Features include fine carved details, French doors and high ceilings. There is a grand foyer, six bedrooms, and an oversized kitchen with a butler's pantry and breakfast room. **Josephine McCloskey, (617) 696-4430**

BROOKLINE, MASSACHUSETTS



$4,990,000. Dramatic design and luxurious detailing define this brick Mansard-roof residence nestled in the Longwood Mall neighborhood of Brookline. Features 13-foot ceilings, a magnificently-appointed kitchen, master suite, finished lower level with wine cellar, media lounge and guest quarters. **Jayne Friedberg, (617) 731-2447**

NEEDHAM, MASSACHUSETTS



$2,740,000. Riverbend Lane occupies 16 spectacular acres adjacent to the Charles River and will be home to six grand and distinct residences. The first offering, currently nearing completion, is a gracious and substantial five-bedroom Colonial-style residence with 6,500 sq. ft. of meticulously crafted living space. **Lynn Petrini & Lisa Petrini Bell, (781) 444-7400**

NEWTON, MASSACHUSETTS



$2,950,000. This elegant and elaborately-detailed Victorian sits on a large, lush lot with copper beech trees, perennial gardens and seasonal city views. This home has been superbly renovated both inside and out with exceptional attention to detail and quality craftsmanship throughout. A home for a lifetime. **Ilene Solomon, (617) 796 -5733**

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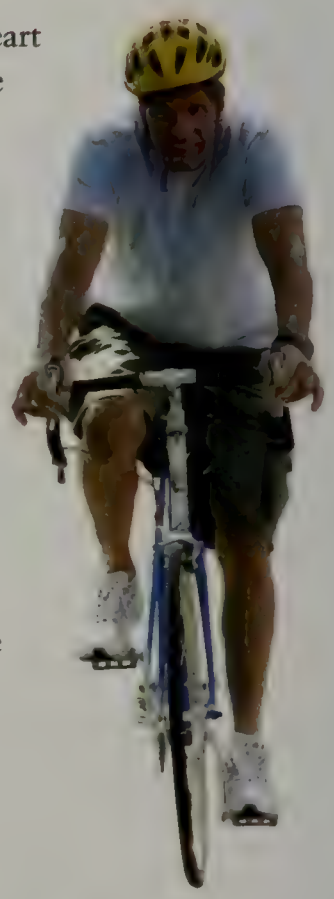
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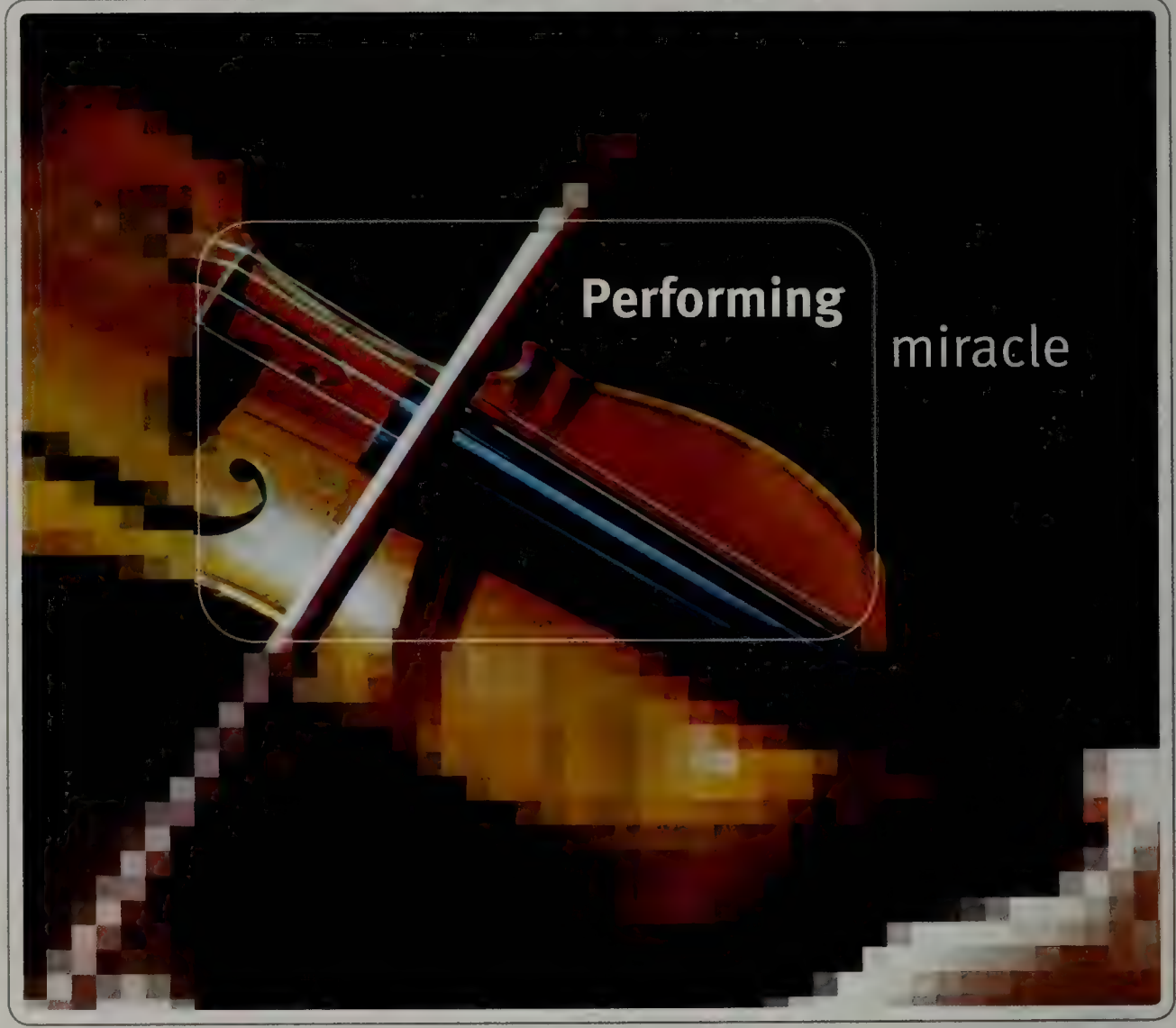
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BSO News

One Day University at Symphony Hall, Saturday, October 31, 2009

With the popular response to One Day University at Tanglewood this summer, we are delighted to announce that the BSO has expanded this partnership to present One Day University at Symphony Hall this season. One Day U, the acclaimed adult education program, will present three lectures by award-winning professors from the University of Pennsylvania and Yale on Saturday, October 31. Professor Jonathan Steinberg of Penn presents "Napoleon: How He Changed the World Forever," Yale University's Professor of Music Craig Wright explores "The Evolutionary Genius of Beethoven," and Yale Professor Tamar Gendler offers "Five Ancient Secrets to Modern Happiness and the Good Life." The day concludes with the BSO's performance of Beethoven's symphonies 6 and 7 under the baton of James Levine. General admission is $259, and includes all three lectures, a boxed dinner in Higginson Hall, and a concert ticket (price class 6). Seating upgrades are available at an additional cost, subject to availability. For more information and to register, call One Day U at 800-663-3298 (800-One Day-U) or visit www.onedayu.com/symphonyhall.

Harvard University Extension School

The Boston Symphony Orchestra is proud to welcome Harvard University Extension School as the sponsor of the 2009-10 BSO evening Open Rehearsals. As Harvard University's primary resource for continuing education for a century, Harvard Extension School offers an open and comprehensive academic curriculum, offering more than 600 courses and representing more than 65 fields. Harvard University Extension School will also be partnering with the BSO during the 2010 Tanglewood Season as the sponsor of the "This Week at Tanglewood" lecture series.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience. "Symphony+" connects food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall and adds an exciting new element to the concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Post-concert "Welcome Back" receptions are scheduled for September 26 and 29, and October 8, 9, and 13. On October 16 and 20, a guest speaker will give a pre-concert talk on the frescoes of Piero Della Francesca, in connection with the BSO performances of Martinů's *The Frescoes of Piero della Francesca*. Following the October 16 concert, a demonstration of Japanese traditional hairstyle inspired by "Ukiyo-e" will take place in Higginson Hall, with images of outstanding examples of this hairstyle on display



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nearby. Patrons can enjoy a pre-concert dinner at the Oak Room of The Fairmont Copley Plaza on Thursday, October 22; cost is $90 per person. Please check bso.org for further details.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Stravinsky and Mozart. In the weeks ahead, Assistant Director of Program Publications Robert Kirzinger discusses Beethoven, Carter, Debussy, Williams, and Ravel (October 3), and Harlow Robinson of Northeastern University discusses Stravinsky, Rachmaninoff, and Shostakovich (October 8-13). The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

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Boston Early Music Festival

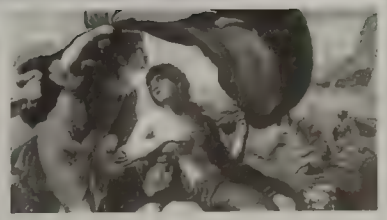
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Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

BSO Members in Concert

BSO violist Kazuko Matsusaka joins other students—both current and former—of Eric Rosenblith for a concert celebrating his extraordinary career on Sunday, October 4, at 3 p.m. in Pickman Hall at the Longy School of Music in Cambridge. The program will include works by Bach, Brahms, Chausson, Debussy, Mozart, and Schubert. Suggested donation is $50; proceeds will fund a scholarship in Rosenblith's name. For further information, visit longy.edu.

BSO members John Ferrillo, principal oboe, and Benjamin Levy, double bass, join soprano Lisa Saffer, violinists Miriam Fried and Paul Biss, violist Roger Tapping, cellist Laurence Lesser, and harpsichordist John Gibbons in a performance of J.S. Bach's *Wedding Cantata*, "Weichet nur, betrübte Schatten," BWV 202, in a concert opening the 25th anniversary season of "First Monday at Jordan Hall" on October 5 at 8 p.m. at New England Conservatory's Jordan Hall. Also on the program are works by Gabrieli and Mozart. Admission is free.

BSO violist Edward Gazouleas performs a faculty recital on Monday, October 5, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free and open to the public.

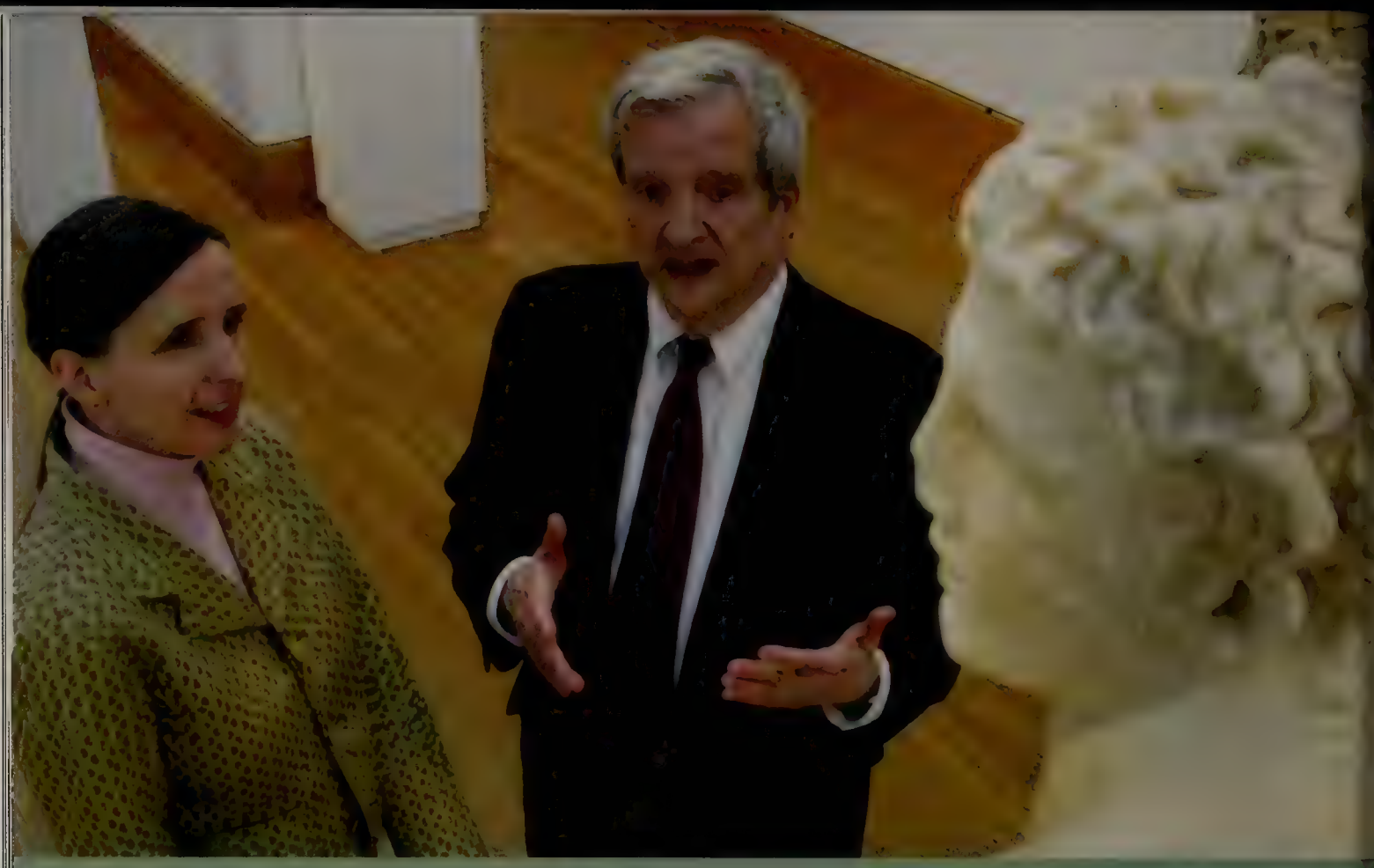
The Muir String Quartet (BSO violinist Lucia Lin and principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds), in residence at Boston University since 1983, perform three string quartets by Beethoven—Opus 18, No. 1, in F; Opus 59, No. 3, in C (*Razumovsky*), and Opus 127 in E-flat—on Wednesday, October 7, at the Tsai Performance Center, 685 Commonwealth Avenue, at 8 p.m. Admission is free and open to the public.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings…

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



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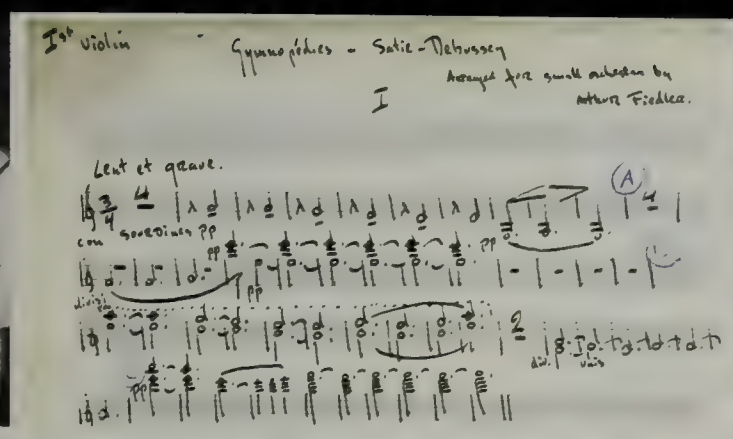
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



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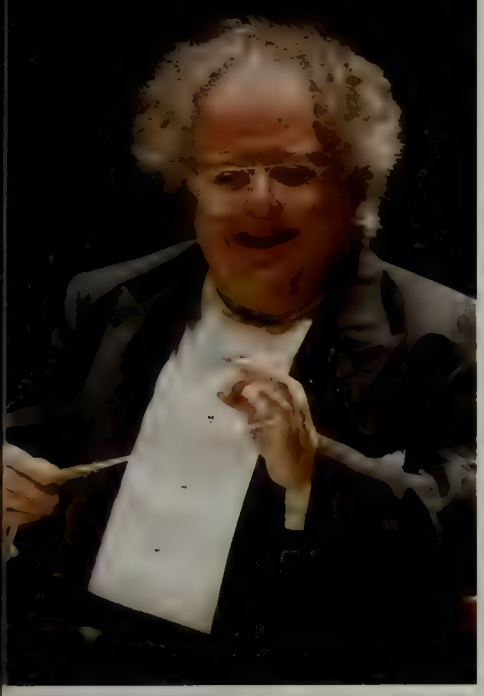
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James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. During his 2009-10 BSO season, Maestro Levine conducts forty performances of fourteen programs, four of which travel to Carnegie Hall. Highlights include an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in many decades, and Mr. Levine's first-ever complete Beethoven symphony cycle); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger,* Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their

first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts thirty performances of five operas, including new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth



(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

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photos by Michael J. Lutch

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George H. Kidder

June 14, 1925—August 20, 2009



These concerts are dedicated to the memory of a beloved member of the Boston Symphony Orchestra family, Life Trustee and former BSO President George H. Kidder, who passed away last month following a brief illness. A respected and admired leader of the BSO for decades, George became a member of the BSO family more than 75 years ago, upon first attending Symphony at a very young age, leading to a lifelong passion for music as well as his commitment to the orchestra. He was elected an Overseer in 1968, a Trustee in 1977, and a Life Trustee in 1994; he became President of the Orchestra in 1987, his tenure lasting until 1994. George's legacy follows from his strong, wise, even-handed leadership in making decisions that affected the long-term future of the orchestra, particularly the expansion of the Tanglewood campus, as mentioned in the accompanying reminiscence by BSO Trustee Caroline Taylor, who worked closely with George from the time she first joined the BSO staff nearly thirty years ago.

Upon hearing of George's passing, his close friend John Williams shared these thoughts: "George Kidder's passing marks the end of an illustrious chapter in the history of our beloved Boston Symphony Orchestra. The years in which he guided the orchestra as President were marked by his grace and wisdom; and through his contributions to the City of Boston, to music, and his visionary expansion of Tanglewood, he leaves a legacy unlikely to be surpassed. He will be greatly missed."

Recollections of a Friend

"Hello, dearie," I can hear him call, cheerily, across the lawn at Tanglewood, clad in his cardinal-red sports-coat (although he might cringe, given his undisputed Episcopalian ties, at that adjective).

He loved that place, Tanglewood, so much so that he gambled—or so it was thought—on more than doubling the size of its already ample grounds. He forged ahead with the acquisition of Highwood, the estate then owned by the family of Warren G. Harding, for what at the time seemed too exorbitant and unnecessary a price for the Boston Symphony to pay for another manor house with a lawn.

George didn't stop there; with that beautiful and luxuriant acreage, he led the way in devising and building Seiji Ozawa Hall, the award-winning jewel box of a chamber music room, in addition to the creation of the Bernstein campus, giving the Tanglewood Music Center students a proper home for the first time in the school's history.

He was a member of a rare and disappearing species: someone who was a product of position and privilege, yet who felt a deep obligation to serve his community and fellow man. I always thought that Tom Brokaw's *The Greatest Generation* could have been written with him in mind. Ditto the poem "If" by Rudyard Kipling. He was passionate, impish, persuasive turned stubborn, courageous turned feisty when the situation warranted. He was a leader—willing to risk disapproval to stand on principle, come hell or high water.

George could and did invoke his particular and elegant command of the English language—with his quintessential Brahminese he could read the phone book and transform it into a psalm. He was aided mightily by that stentorian speaking voice—only a step away, one could imagine, from morphing into a reedy, mellifluous tenor.

He was not unaware of his gifts, and he loved nothing more than a chance to display them on behalf of his beloved Boston Symphony. He once called working for the BSO the best volunteer job in the city of Boston.

Perhaps my favorite example of George being George—and to great acclaim—came during the Boston Pops' first tour to Japan, in 1986 under the baton of John Williams.

The orchestra arrived just prior to Thanksgiving, which meant musicians and staff had to forego the American holiday. The Japanese presenters, aware of this sacrifice, threw a special opening party in honor of this hallowed tradition. However, in their enthusiasm, they seemed to have confused Thanksgiving and Halloween. They presented the orchestra with a small play, complete with jack-o'-lanterns, witches, turkey sushi, and the *pièce de résistance*, George cast as Miles Standish.

After the great success of the event, the promoter turned to John Williams, breathed a sigh of relief, and said "Thank you for bringing with you such a great actor as Mr. Kidder."

We at the Boston Symphony were blessed to have had him as our advocate and champion.

Caroline Taylor

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Saturday, September 26, 8pm
Tuesday, September 29, 8pm

JAMES LEVINE conducting

THESE CONCERTS ARE DEDICATED TO THE MEMORY OF BSO LIFE TRUSTEE AND FORMER BSO PRESIDENT GEORGE H. KIDDER (SEE PAGE 28).

STRAVINSKY "SYMPHONY OF PSALMS"

I. ♩ = 92 (Psalm 38, verses 13 and 14)
II. ♪ = 60 (Psalm 39, verses 2, 3, and 4)
III. ♩ = 48 — 𝅗𝅥 = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

Text and translation are on page 43.

{ I N T E R M I S S I O N }

THIS WEEK'S PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

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These concerts will end about 9:55.

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In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, watch alarms, and other electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

BOSTON SYMPHONY ORCHESTRA
James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
Seiji Ozawa, *Music Director Laureate*
129th Season, 2009-2010

Tuesday, September 29, 8pm

Shi-Yeon Sung conducting

Please note that James Levine is unable to conduct this concert due to unanticipated back surgery scheduled for this week, and that BSO Assistant Conductor Shi-Yeon Sung will conduct tonight's concert in his place at extremely short notice. The program remains unchanged.

Shi-Yeon Sung



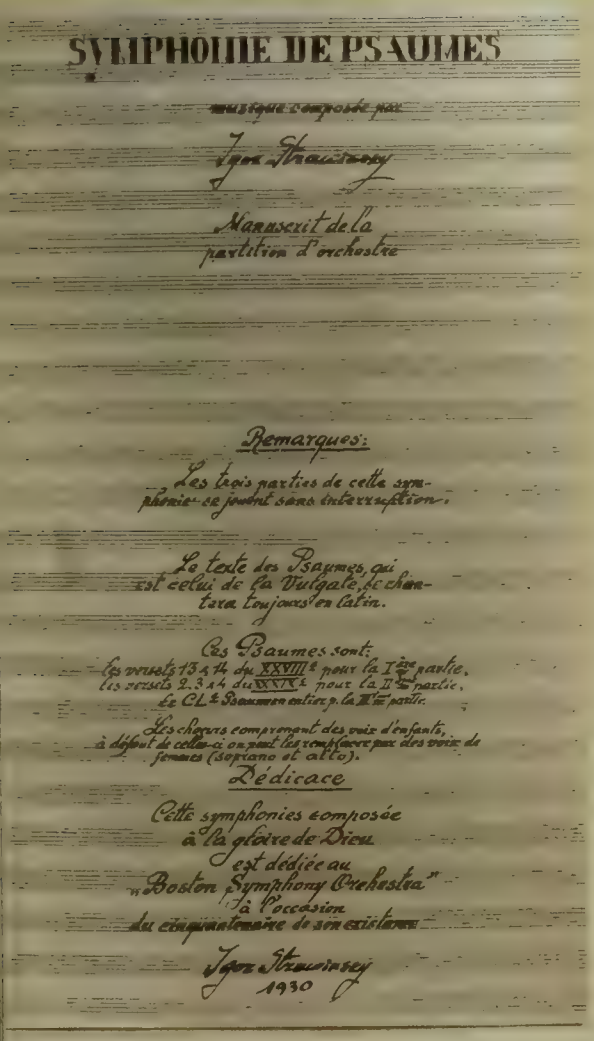
Currently in her third season as a BSO assistant conductor, Korean conductor Shi-Yeon Sung made her BSO debut at Tanglewood in 2008. Ms. Sung has won prizes at the 2007 Bamberg Gustav Mahler Conducting Competition, the 2006 International Conductors Competition Sir Georg Solti, the 2004 conducting competition for the Conducting Forum of the German Music Council, and the 2004 Female Conductors Competition in Solingen, Germany. In summer 2008 she also made her debut with the Los Angeles Philharmonic at the Hollywood Bowl. The 2008-09 season brought her BSO subscription series debut, as well as debuts with the Rotterdam Philharmonic, Milwaukee Symphony, and Elgin Symphony. Following her Korean conducting debut opening the 2008 season for the Seoul Philharmonic Orchestra at the Sejong Arts Center, she returned to that orchestra for further performances last season. Currently principal guest conductor of the Helsinborg Symphony, she has also led the Geneva Chamber Orchestra, the Royal Philharmonic Stockholm, the Royal Liverpool Philharmonic, the orchestra of the Royal Swedish Opera House, the Bamberger Symphoniker, the Berliner Sinfonie-Orchester, the Berliner Symphoniker, and numerous other German orchestras. Ms. Sung made her formal conducting debut in 2002 with *Die Zauberflöte* in Berlin, followed by assisting posts in productions at the Theater Görlitz, Hans Otto Theater in Potsdam. She has since directed numerous opera projects. In her capacity as permanent guest conductor, she regularly directs the opening concert of the Summer Festival Kapfenburg. From 2003 to 2006, she was chief conductor of the Capella Academica, the symphony orchestra of Humboldt University Berlin. Born in 1975 in Pusan, South Korea, Shi-Yeon Sung began playing piano at age four. She won prizes in numerous youth competitions and gave her first solo concert at thirteen. In 2001 she received her master's degree in piano performance at the University of the Arts (UDK) in Berlin, Germany, as a student of Laszlo Simon and Erich Andreas, studying prior to that with Eckart Heiligers in Zurich. She has participated in numerous master classes, with Dietrich Fischer-Dieskau and Sergej Dorensky, among others. From 2001 to 2006 she undertook Kapellmeister and orchestral conducting studies with Rolf Reuter at the Hanns Eisler Academy of Music in Berlin, where she concluded her studies in August 2006 with a diploma in conducting. From August 2006 she continued her advanced conducting studies under Jorma Panula at the Royal College of Music in Stockholm, Sweden.

MOZART REQUIEM IN D MINOR, K.626

Requiem	Domine Jesu
Dies irae	Hostias
Tuba mirum	Sanctus
Rex tremendae	Benedictus
Recordare	Agnus Dei
Confutatis	Lux aeterna
Lacrimosa	

GRAZIA DORONZIO, SOPRANO
ANKE VONDUNG, MEZZO-SOPRANO
MICHAEL SCHADE, TENOR
ERIC OWENS, BASS
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

Text and translation begin on page 53.


SYMPHONIE DE PSAUMES

musique composée par

Igor Stravinsky

Manuscrit de la partition d'orchestre

Remarques:

Les trois parties de cette symphonie se jouent sans interruption.

Le texte des Psaumes qui est celui de la Vulgate, se chantera toujours en latin.

Ces Psaumes sont:
les versets 13 & 14 du XXXVIII^e pour la I^ère partie,
les versets 2, 3 & 4 du XXXX^e pour la II^ème partie,
et CL^e Psaume entier p. la III^ème partie.

Les chœurs comprennent des voix d'enfants, à défaut de celles-ci on peut les remplacer par des voix de femmes (soprano et alto).

Dédicace

Cette symphonies composée
à la gloire de Dieu
est dédiée au
"Boston Symphony Orchestra"
à l'occasion
du cinquantenaire de son existence

Igor Stravinsky
1930

Title page of Stravinsky's "Symphony of Psalms," with its dedication "to the Boston Symphony Orchestra on the occasion of the cinquentennial of its existence"

ONE DAY UNIVERSITY
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NAPOLEON. THE GOOD LIFE. BEETHOVEN (twice!).

at Symphony Hall

Saturday, October 31st

Join three of the finest professors from Penn and Yale for an afternoon of lectures, with dinner in Higginson Hall prior to the BSO's performance of ***Beethoven's Symphony No. 6 & 7.***

Napoleon—How He Changed the World Forever

Jonathan Steinberg ■ *Penn*

He brought the violent French Revolution to an end and assembled the largest Empire since Caesar's. He formalized the rule of law, established a professional class free from the shackles of birthright. He was a ruthless dictator all the same. Beethoven originally named his third symphony (Eroica) in honor of Napoleon, the liberator of the people, only to renounce it in disgust in 1804 after Napoleon declared himself Emperor.

The Revolutionary Genius of Beethoven

Craig Wright ■ *Yale*

While composers of Beethoven's era focused on the classic tools of melody and harmony, he alone saw the power of rhythm and sound and used them to create works of truly unprecedented emotional power. Using live examples performed at the piano, along with audience participation, this lecture will focus on two of Beethoven's many masterpieces: Symphony No. 6, a study in the beauty of sound, and Symphony No. 7, an exercise in the raw, elemental power of rhythm.

Five Ancient Secrets to Modern Happiness and the Good Life

Tamar Gendler ■ *Yale*

What are the secrets to authentic happiness? How is it possible to live a good life? What sorts of activities and experiences contribute to humans flourishing? Tying together cutting-edge work in contemporary psychology and neuroscience with the profound writings of ancient philosophers, Professor Gendler will show you how reflection on these central questions can make life more meaningful and fulfilling.

BSO Concert: BEETHOVEN Symphony No. 6 & 7

James Levine ■ *Conductor*

EVENT SCHEDULE *for* October 31*st*

2:30-3:00 pm ■ *Registration*
Symphony Hall Mass Ave. Entrance

3:00-4:10 pm ■ Jonathan Steinberg, *Penn*
Symphony Hall

4:10-4:30 pm ■ *Break*

4:30-5:30 pm ■ Craig Wright, *Yale*
Symphony Hall

5:30-6:20 pm ■ *Boxed Dinner in Higginson Hall**

6:20-7:30 pm ■ Tamar Gendler, *Yale*
Higginson Hall

7:30-8:00 pm ■ *Break*

8:00-10:00 pm ■
BSO Concert, Symphony Hall

General Registration: $259

*includes lectures, boxed dinner, and 1 Price Class 5 or 6 Concert Ticket. *Upgrades at additional cost subject to availability.*
advance registration required

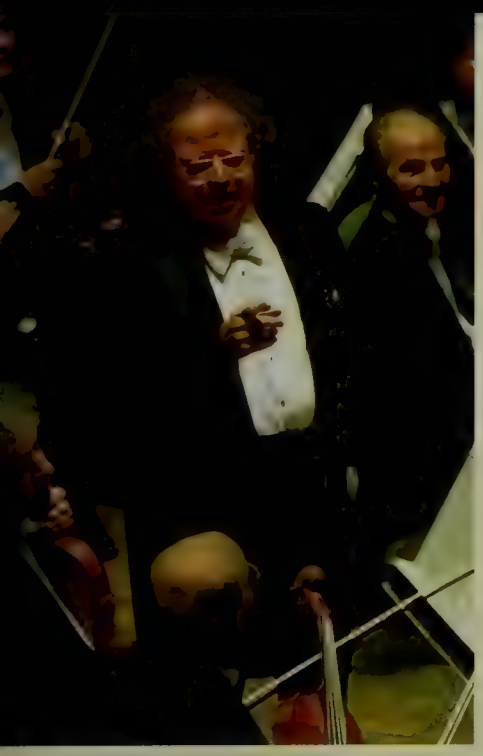
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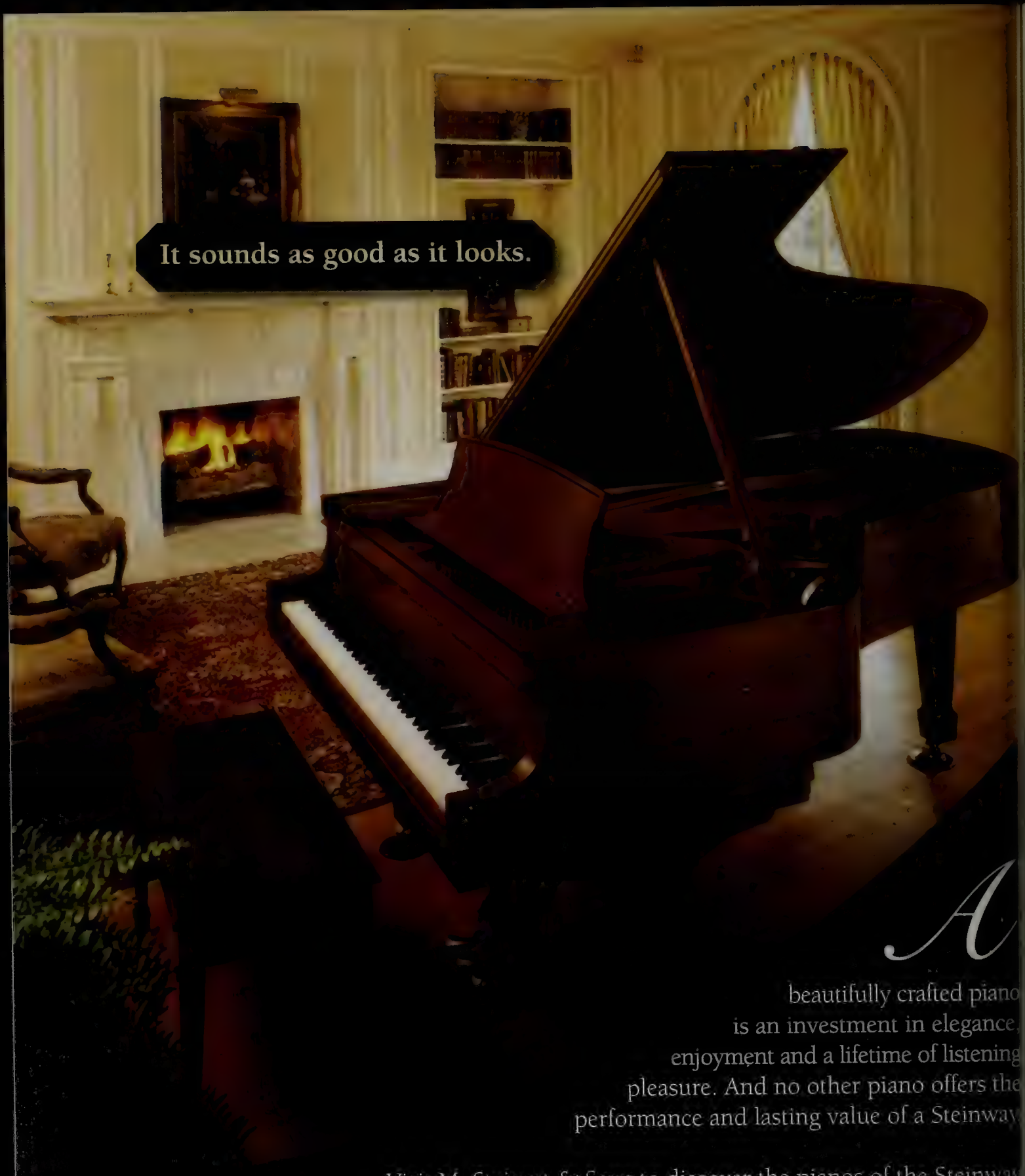
Michael J. Lutch

From the Music Director

There are so many possibilities for the BSO's Symphony Hall programs—more than we could ever find time to play!—that it's always very exciting to begin each new subscription year. This is particularly the case this season, when we have so much incredibly varied repertoire within the space of just a few weeks.

On our Opening Night concert this past Wednesday night—a program we'll repeat in New York to open Carnegie Hall's season next Thursday—we had two distinguished soloists, Evgeny Kissin in Chopin's F minor piano concerto, and longtime BSO harpist Ann Hobson Pilot, back with us for the world premiere of *On Willows and Birches*, a new concerto written for her as a gift by John Williams. Ann will also be here with us next Saturday night, for another performance of John's new piece as well as music by Carter and Debussy, in a program designed specifically to feature her distinctive talents. Also on that program she'll be in the BSO's principal harp chair one more time, sitting alongside our new harpist, Jessica Zhou, for Ravel's *La Valse*, which will close the program at Ann's request. (That concert will begin, by the way, with Beethoven's Fourth Symphony, anticipating the complete Beethoven symphony cycle coming up later next month.)

In what couldn't be a greater contrast to all of the music just mentioned, the program for this Saturday and Tuesday pairs two of the greatest choral masterpieces ever written—Stravinsky's *Symphony of Psalms* and Mozart's Requiem—featuring our own Tanglewood Festival Chorus, which will mark its 40th anniversary next April. Joining us for the Mozart is a terrific quartet of singers, three of them making their BSO debuts. I'm very happy to be leading both these works with the Boston Symphony again, having programmed the Stravinsky here four years ago and the Mozart Requiem at Tanglewood in 2006, for the 250th anniversary of the composer's birth. As it happens, these concerts have also now become a musical tribute, being per-



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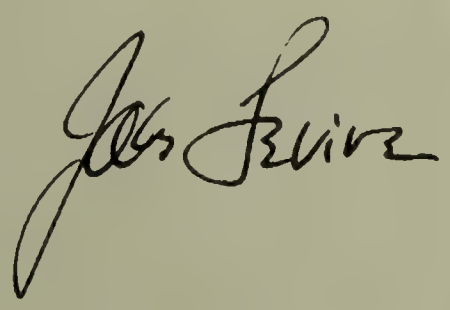
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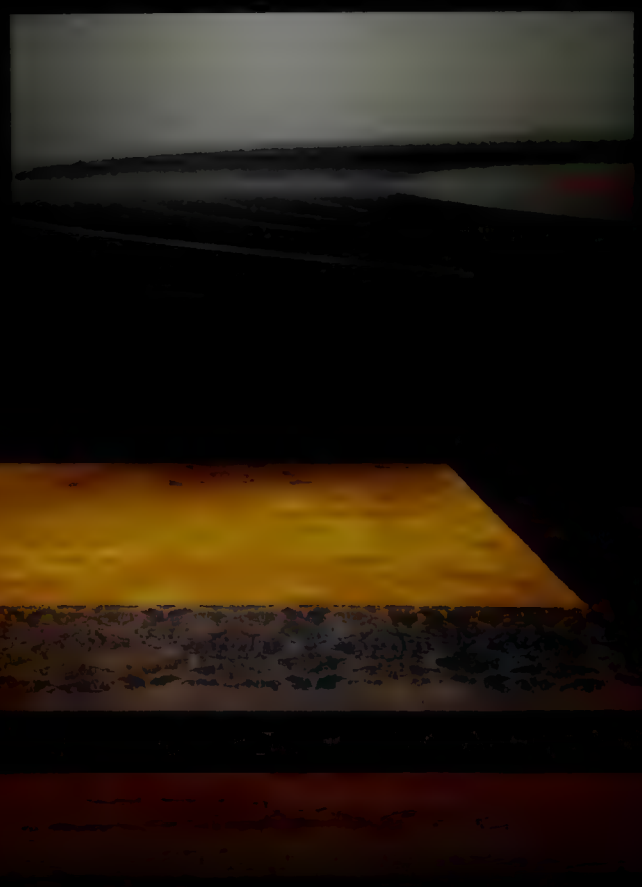
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formed in memory of BSO Life Trustee and former BSO President George Kidder, whose devotion to, and leadership of, the BSO will never be forgotten.

One thing that makes Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission first performed here in December 1930 by Serge Koussevitzky) and Mozart's Requiem unique—each in its own way, of course—is the sound-world each composer was inspired to create. Stravinsky's orchestra omits violins and violas (leaving a string section of just cellos and basses!) but employs augmented winds and brass, as well as two pianos. The choral writing is straightforward, even chant-like, but, like the writing for the instruments, is remarkably varied. The result is one of the most austere, direct, contemplative, and immediately compelling works ever written for chorus and orchestra.

Even though Mozart died without finishing the Requiem—which we perform in the earliest and most familiar of the numerous completions available nowadays—it always remains an amazingly satisfying piece to play or hear. The aptness of every moment conceived by Mozart, the rightness of the musical expression in capturing and heightening the meaning of the words, are never in doubt. As in the *Symphony of Psalms*, the overall mood is unfailingly supported by the composer's choice of instrumental forces (e.g., no flutes or oboes; basset horns in place of clarinets; the use of three trombones, associated at the time particularly with liturgical music), so the piece has a sound all its own. It bears repeating: both these works are unquestionably among the greatest ever written for orchestra and chorus. Each is instantly recognizable, and each sounds like none of the others.





Su-Mei Tse

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Igor Stravinsky

"Symphony of Psalms"

IGOR FEDOROVICH STRAVINSKY was born on June 17, 1882, at Oranienbaum, Russia, on the Gulf of Finland, and died on April 6, 1971, in New York. The "Symphony of Psalms" was one of the works commissioned to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Stravinsky composed it at Nice and Charavines between January and August 15, 1930. The score bears the dedication (in French): "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." Serge Koussevitzky was to have conducted the world premiere with the BSO in December 1930, with a European premiere following a few days later in Brussels under the direction of Ernest Ansermet, but Koussevitzky fell ill, and the Boston performance was postponed. As a result, the first performance was given by the chorus and orchestra of the Brussels Philharmonic Society under Ansermet on December 13, 1930, the BSO's premiere performances under Koussevitzky following a week later on December 19 and 20, with the Cecilia Society Chorus, Arthur Fiedler, conductor.

THE SCORE OF THE "SYMPHONY OF PSALMS" calls for four-part chorus (Stravinsky preferred, but did not insist on, children's voices for the soprano and alto parts) and an orchestra of five flutes (fifth doubling piccolo), four oboes and English horn, three bassoons and contrabassoon, four horns, one small trumpet in D and four trumpets in C, three trombones, tuba, timpani, bass drum, harp, two pianos, cellos, and double basses. The pianists at these performances are Vytas Baksys and Deborah DeWolf Emery.

The Boston Symphony introduced new works before 1930, but it rarely—if ever—commissioned them. Even before the turn of the century the orchestra gave the world premieres of many American works, mostly by Boston composers, and, of course, American premieres of the newest compositions from Europe. Serge Koussevitzky's decision to commission a group of new pieces from the leading composers of the day to celebrate the orchestra's first half-century began a tradition that continues to the present. Koussevitzky's invitation to celebrate the orchestra's anniversary produced such works as Hindemith's *Konzertmusik* for strings and brass, Roussel's Third Symphony, Copland's *Symphonic Ode*, Hanson's Second Symphony,

and the work regarded by many as Stravinsky's greatest, the *Symphony of Psalms*.

Koussevitzky gave Stravinsky *carte blanche* in determining the form and character of his work. The composer was not interested in a traditional 19th-century symphony; he wanted rather to create a unique form that did not rely on custom but that would nonetheless be a unified whole. He had had a "psalm symphony" in mind for some time and decided to develop this notion for the commission. His publisher, meanwhile, had expressed the hope that the new work would be something "popular." As Stravinsky recalled:

> I took the word, not in the publisher's meaning of "adapting to the understanding of the people," but in the sense of "something universally admired," and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental "feelings." The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way.

The passages that Stravinsky selected are the closing verses of Psalm 38, the opening verses of Psalm 39, and the whole of Psalm 150 in the Latin text of the Vulgate. (To avoid confusion, it is worth noting that, owing to different textual traditions, the Vulgate numbers almost all of the Psalms differently from the King James Version





Stravinsky with the conductor Ernest Ansermet, who led the world premiere of "Symphony of Psalms"

and all later translations used in the Protestant and Jewish traditions; in those translations, the texts of the first two movements come from Psalms 39 and 40, respectively. Psalm 150 has the same numbering in both systems.)

Stravinsky began by composing the fast sections of the last movement. Indeed, the repeated eighth-note figure heard on the words "*Laudate Dominum*" was the very first musical idea that suggested itself. This, followed by a breathtaking rapid triplet passage, is strikingly reminiscent of Jocasta's words "*Oracula, oracula*" in *Oedipus Rex*; the reminiscence of the earlier score suggests that in some ways the *Symphony of Psalms* fulfills the Christian implications of that humanistic opera based on a classical Greek drama.

After finishing that fast music, Stravinsky started at the beginning of the work. He took a motive from what he had already composed of the last movement—a pair of interlocked thirds—and derived from it the root musical idea of the whole score. The first movement, a cry of "Hear my prayer, O Lord," was composed "in a state of religious and musical ebullience." The opening chord is one of those Stravinskian sonorities that is so unusual and so striking that it is possible to recognize the work at once from that single sound. It is a simple E minor triad, but contrary to all of the normal prescriptions of musical scoring, the note that is most frequently sounded is G, the third degree of the scale, which appears in four octaves on many instruments. The orchestral introduction contains long-flowing lines (which prefigure the voice parts) and running sixteenth-note passages. When the chorus enters, the rhythmic background slows to a steady eighth-note pattern presenting explicitly the interlocked thirds that make up the root motive, over which the voices utter their plea, emphasizing the expressive semitone E-F; this has reminded many listeners of the Phrygian mode of plainchant, though Stravinsky disavowed any intention of recalling traditional church music. Nonetheless, the semitone rising and then falling

again is an age-old emblem of lamentation and perfectly expresses the plea "Hear my prayer." Each of these elements functions as a self-contained block, often punctuated by a repetition of that opening chord, with its curious emphasis on G. Finally, as if in answer to this insistence, a climactic passage builds up with long choral phrases and increasing dynamic energy in the orchestral part to conclude on a massive G major triad, the extended musical goal of the movement and a climax of powerful effect.

That G major chord provides the harmonic link to the second movement as well, functioning as the dominant of C minor. Following the increasingly intense prayer of the opening, the second movement represents the believer waiting for the Lord's response. Stravinsky called the movement "an upside-down pyramid of fugues." There is one fugue for the instruments stated at the outset by flutes and oboes, another for the chorus. Both are fully and elaborately developed with strettos and combined statements. The basic motive of the symphony here takes the form C–E-flat–B–D, with the third note at the higher octave, giving a new, yearning shape to the subject of the instrumental fugue. The choral fugue enters in E-flat minor with the lower instruments providing the accompaniment by way of their first crack at the instrumental fugue. A climactic choral passage in octaves ("He has put in my mouth a new song") is accompanied by strettos of the instrumental fugue in sharply dotted rhythms and leads to the movement's conclusion in E-flat.

After the plea for aid and the testimony that God has put a new song into the singer's mouth, the last movement presents this new song. Stravinsky noted that, although he had begun working on the *Symphony of Psalms* with the fast music of the last movement, he could not compose the slow introductory section before writing the second movement because that introduction—"*Alleluia*"—is the answer to the prayer. The rest of the slow introduction was originally composed to the Slavonic words "*Gospodi pomiluy*," cast as a prayer to the Russian image of the infant Christ



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with orb and sceptre. It is extraordinarily elevated, stately music, with the voices and instruments suggesting the somber joyfulness of church bells ringing for a slow procession. The fast section—with its rushing triplets in brass and piano—Stravinsky admitted was inspired by a vision of Elijah's fiery chariot climbing the heavens. At the end of all this energetic jubilation, the slower opening material comes back for a wonderfully intense quiet conclusion. The long phrases of the chorus carefully and repeatedly filling in the interval from E-flat down a minor third to C suggest that the conclusion will be in C minor. But as one last time the "new song"—"*Alleluia*"—is breathed out by the chorus, the orchestra calmly brings matters to a bright close by inserting E-natural—which produces the major mode—over the closing tonic C, a conclusion of overwhelming serenity in a timeless mood.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCES OF THE "SYMPHONY OF PSALMS" *were given (as detailed above) by Serge Koussevitzky and the Boston Symphony Orchestra, with the chorus of the Cecilia Society, Arthur Fiedler, conductor, on December 19 and 20, 1930. Koussevitzky believed in the work, repeating it two months later, on February 20 and 21, 1931, and then in New York on March 5 and 7, 1931, following these with further performances in April of 1932, 1936, 1939, and 1942 (all with the Cecilia Society Chorus), and in March 1947 (in Boston and New York, with the Harvard Glee Club and Radcliffe Choral Society). Between 1947 and January 1972, BSO performances were given by Robert Shaw (with the Festival Chorus in 1947 at Tanglewood; and with the Chorus Pro Musica in Boston and New York in January 1959), Leonard Bernstein (with the Festival Chorus), Erich Leinsdorf (Chorus Pro Musica), and Michael Tilson Thomas (with the New England Conservatory Chorus in January 1972). Since then, all BSO performances of the "Symphony of Psalms" have featured the Tanglewood Festival Chorus, the conductors being Tilson Thomas (at Tanglewood in August 1973), Colin Davis, Seiji Ozawa, Robert Shaw, Andrew Davis, Bernard Haitink (the most recent Tanglewood performance, on August 18, 2001, followed by European tour performances in London, Edinburgh, Lubeck, and Lucerne), and James Levine (the most recent subscription performances, in December 2005).*

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STRAVINSKY

"Symphony of Psalms"

I.

Exaudi orationem meam, Domine, et deprecationem meam; auribus percipe lacrymas meas.

Ne sileas, quoniam advena ego sum apud te, et peregrinus sicut omnes patres mei.

Remitte mihi, ut refrigerer priusquam abeam et amplius non ero.

Hear my prayer, O Lord, and my supplication: give ear to my tears.

Be not silent: for I am a stranger with thee, and a sojourner as all my fathers were.

O forgive me, that I may be refreshed, before I go hence, and be no more.

—*Psalm 38*: 13, 14

II.

Exspectans, exspectavi Dominum, et intendit mihi.

Et exaudivit preces meas, et eduxit me de lacu miseriae et de luto faecis.

Et statuit super petram pedes meos, et direxit gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi, et timebunt, et sperabunt in Domino.

With expectation I have waited for the Lord, and he was attentive to me.

And he heard my prayers, and brought me out of the pit of misery and the mire of dregs.

And he set my feet upon a rock, and directed my steps.

And he put a new canticle into my mouth, a song to our God.

Many shall see, and shall fear: and they shall hope in the Lord.

—*Psalm 39*: 2, 3, 4

III.

Alleluia.

Laudate Dominum in sanctis ejus;

laudate eum in firmamento virtutis ejus.

Laudate eum in virtutibus ejus;

laudate eum secundum multitudinem magnitudinis ejus.

Laudate eum in sono tubae;

[laudate eum in psalterio et cithara.]

Laudate eum in tympano et choro;

laudate eum in chordis et organo.

Laudate eum in cymbalis benesonantibus;

laudate eum in cymbalis jubilationis.

Omnis spiritus laudet Dominum!

Alleluia.

(Stravinsky omits the line in brackets.)

Alleluia.

Praise ye the Lord in his holy places;

praise ye him in the firmament of his power.

Praise ye him for his mighty acts;

praise ye him according to the multitude of his greatness.

Praise him with sound of trumpet:

[praise him with psaltery and harp.]

Praise him with timbrel and choir:

praise him with strings and organs.

Praise him on high sounding cymbals:

praise him on cymbals of joy:

let every spirit praise the Lord.

Alleluia.

—*Psalm 150*



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Wolfgang Amadè Mozart

Requiem in D minor, K.626

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART, who began calling himself Wolfgango Amadeo around 1770 during his first trip to Italy and switched to Wolfgang Amadè in 1777—but who never used Amadeus except in jest—was born on January 27, 1756, in Salzburg, Austria, and died on December 5, 1791, in Vienna. He worked on the Requiem during the last five months of his life but left it unfinished; the version typically heard (as will be the case at these concerts) was completed by his pupil Franz Xaver Süssmayr, to fulfill the commission specified below. The first complete performance was given on December 14, 1793, in the new monastery church at Wiener Neustadt, though it was billed as a work by Franz, Count Walsegg-Stuppach, who had commissioned the piece anonymously with the intention of passing it off as his own, to be used on the occasion of a solemn Mass in memory of his wife. However, well before that, the first movement (in two sections, "Requiem aeternam" and "Kyrie eleison") was sung at a Requiem Mass for Mozart on December 10, 1791, five days after his death, in Saint Michael's Church in Vienna; and Mozart's old friend, the Baron Gottfried van Swieten, performed a Requiem—presumably Mozart's—on January 2, 1793, in a Vienna concert given to support the composer's widow and two surviving children.

THE SCORE OF MOZART'S REQUIEM is unusual, fitting the expressive needs of such a piece: he omits the brighter woodwind instruments (flutes and oboes) and replaces the clarinet with its darker relative, the basset horn. He also omits horns from the brass section. The resulting ensemble thus consists of solo vocal quartet (soprano, alto, tenor, bass), mixed chorus, and an orchestra of two basset horns, two bassoons, two trumpets, three trombones, timpani, strings, and organ (as continuo instrument). The organist at these performances is James David Christie.

Sometime early in the summer of 1791 Mozart received a mysterious visitor, a "gray messenger," who offered him 50 ducats as the first half of a commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money, but the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. At times he took the "gray messenger" to be some sort of emissary of Death. Actually the messenger was an agent for one

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A 1782 oil painting of Mozart's wife Constanze

Count Walsegg-Stuppach, who demanded secrecy because he intended to perform the Requiem in memory of his wife and to pass it off as his own composition.

Interrupted by other responsibilities, Mozart composed the piece in three stages. He started in the mid-summer period before going to Prague late in August to attend the premiere of *La clemenza di Tito*, which he had written at breakneck speed in eighteen days. Then, after returning to Vienna in mid-September and completing *The Magic Flute* on the 25th and the Clarinet Concerto the following day, he worked on the Requiem until mid-October, when his wife Constanze took the score away from him because she feared it would damage his now-precarious health. Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had poisoned himself (from which delusions arose the legend that his "rival" Salieri had in fact poisioned him, a tale that has been thoroughly disproven on many occasions but keeps popping up nonetheless).

A more lucid spell in November allowed him to work on the Requiem and even to make one final public appearance to direct the performance of his *Little Masonic Cantata*. He is supposed to have discussed his plans and sketches for the Requiem with his pupil Franz Xaver Süssmayr, who had recently assisted him in finishing *La clemenza di Tito* by composing all the recitatives. Shortly before his death, a quartet of friends gathered to sing through some of the vocal parts of the unfinished Requiem, Mozart himself taking the alto line. By December 3 he felt well enough to talk of getting up, but the following day he took a serious turn for the worse. A priest administered the last rites, and a doctor (who refused to come until the end of the performance he was attending at the theater) showed up long enough to order cold poultices placed on the composer's feverish forehead—to no avail. Mozart lost consciousness and died an hour after midnight, early on December 5, just eight weeks short of his thirty-sixth birthday.



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An oil painting, c.1798, of Mozart's surviving children Franz Xaver Wolfgang and Carl Thomas

Constanze's first concern was that the torso of the Requiem be brought to completion; she needed the remainder of the commissioning fee and feared that, if the work was not completed, she would have to return the portion already spent. At the time of his death Mozart had completed only the opening Introit in full score, with the complete orchestration, but he had substantially completed the *Kyrie*. He had, with one exception, completed the long sequence (the *Dies irae*, etc.) and the *Offertory*. These drafts consisted of his normal full sketch: the completed choral part, the bass line, and a few essential indications for the remainder of the orchestration. Only the final section of the Sequence, the *Lacrimosa*, was still just a fragment; Mozart composed the vocal parts for the first eight measures—as far as the powerful crescendo on a rising chromatic line in the soprano—and then, as if the effort was too much for him, he broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of fulfilling the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But when it came to composing *ex nihil* from the point where Mozart dropped the work, he wrote out two measures of a soprano line in the *Lacrimosa* and decided to give up the attempt to equal Mozart. Constanze evidently asked several other composers to undertake the work but was forced to settle, in the end, on Süssmayr.

Süssmayr recopied the entire completed part of the manuscript (since there were already two different handwritings in the original score, it would have been hard to pass it off as a work of Mozart's to Count Walsegg), wrote his own orchestration for the *Dies irae* movements, and completed the rest of the Requiem, possibly—though this has never been proven, since documentation is totally lacking—on the basis of sketches left by Mozart or of verbal instructions given by the composer

before he died. Certainly Mozart discussed the piece incessantly in his last days—it was haunting him. And Süssmayr may well have taken notes which have not survived (though he certainly did not do so in the ludicrous way in which Salieri is depicted taking dictation from Mozart in the film *Amadeus*); even if he did receive oral instructions from Mozart, the immediacy of these comments and the accuracy of his memory may be questioned, since he did not begin his work for some two months after Mozart's death.

In any case, the remaining movements—Sanctus, Benedictus, Agnus Dei, Communio (*Lux aeterna*)—seem to be Süssmayr's work, though they are close enough to Mozart's style to make credible his assertion that he was working with notes from the master. By the time the Requiem was finally published as Mozart's in 1800, rumors had long circulated about the complicity of other composers in its completion. At the request of the publishers, Brietkopf & Härtel, Süssmayr described his role, explaining that everything from the verse "*judicandus homo reus*" (the third line of the *Lacrimosa*) was his own, though it had been his idea to repeat Mozart's *Kyrie* fugue in the closing *Communion* "to give the work greater uniformity." Whether or not this decision grew out of conversations with Mozart regarding the overall design of his score, it was, in any case, a normal procedure in Viennese Mass compositions of the day. We shall probably never know to what degree Süssmayr made use of Mozart's sketches for later movements; most sketches as may have existed seem to have been destroyed by Constanze in order to maintain the fiction that her husband actually completed the Requiem himself. (The surviving Requiem manuscript, along with another manuscript containing all we have of Mozart's sketches, has been published in facsimile, allowing those interested in the question the opportunity to decide for themselves.)

It is clear that Süssmayr was not Constanze's first or even her second choice to finish her husband's score, so we should probably be wary of putting too much stock

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in his claims that he had special information that was not available to other musicians in the Mozart circle. Still it was Süssmayr's pious labors on behalf of his "unforgettable teacher" that have made it possible for us to hear performances of Mozart's last musical conception.

However much we may wish that Mozart had lived to complete the entire Requiem and many other works after it, we can be grateful for a performable version made possible through Süssmayr's assiduous devotion, even in the face of other completions that have appeared in recent decades. Compared to Mozart's earlier Mass compositions, the Requiem is a work of somber and impressive beauty, darker in color, but rising to great heights of power and drama (as in the first two lines of the *Lacrimosa*, probably the last notes he ever penned), and soaring with the ineffable grace that was his, but clearly filled, as well, with the commitment of immediate and urgent personal expression.

Steven Ledbetter

THE FIRST AMERICAN PERFORMANCE *of Mozart's Requiem took place on February 22, 1835, at the City Hotel in New York with the Italian Singers and soloists Clementina Fanti, Julia Wheatley, Sig. Ravaglia, and Sig. Porto. The first Boston performance was given by the Handel & Haydn Society, Carl Zerrahn conducting, on January 18, 1857, with soloists Mme. D'Angri, Mrs. Long, Sig. Morelli, and Mr. Arthurson.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of Mozart's Requiem were given on April 10 and 11, 1888, Wilhelm Gericke conducting, with soloists Lilli Lehmann, Louise Musslinger, Paul Kalish, and Emil Fischer. Subsequent BSO performances were led by Serge Koussevitzky (on several occasions between December 1931 and December 1941, including the BSO's first Tanglewood performance in August 1941), Robert Shaw, Charles Munch, Erich Leinsdorf (including a January 1964 performance in memory of John Fitzgerald Kennedy, at Boston's Cathedral of the Holy Cross), Colin Davis, Michael Tilson Thomas, Christopher Hogwood, Seiji Ozawa, Robert Spano, Robert Shaw, Bernard Haitink, Hans Graf, and James Levine. The Tanglewood Festival Chorus, John Oliver, conductor, has participated in all of the BSO's performances since August 1986 (when the work was led at Tanglewood by Hogwood, in the edition of C.R.F. Maunder, the only occasion when the BSO has not performed the familiar Süssmayr edition). The two most recent subscription series were given in December 1991, to mark the 200th anniversary of Mozart's death (with Ozawa for three of four performances and Robert Spano substituting for the fourth, with soloists Deborah Voigt, Janis Taylor, Philip Langridge, and John Del Carlo); and in January 2002 (Bernard Haitink conducting, with soloists Kendra Colton, Sara Mingardo, Richard Croft, and John Relyea). The most recent Tanglewood performances were on July 28, 2002 (Hans Graf conducting, with soloists Heidi Grant Murphy, Paula Rasmussen, John Mark Ainsley, and Jonathan Lemalu) and July 23, 2006 (James Levine conducting, as part of a BSO all-Mozart weekend marking the 250th anniversary of the composer's birth, with soloists Soile Isokoski, Susan Graham, Kenneth Tarver, and John Relyea).*

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MOZART

Requiem in D minor, K.626

INTROITUS

Requiem

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis. Te decet
hymnus, Deus, in Sion, et tibi reddetur
votum in Jerusalem. Exaudi orationem
meam: ad te omnis caro veniet.

Grant them eternal rest, O Lord: and
let everlasting light shine on them. To
thee, O God, praise is meet in Sion,
and unto thee shall the vow be per-
formed in Jerusalem. Hearken unto my
prayer: unto thee shall all flesh come.

KYRIE

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy upon us;
Christ, have mercy upon us;
Lord, have mercy upon us.

SEQUENCE

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

The day of wrath, that day shall
dissolve the world in ashes, as
witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

What trembling shall there be when
the Judge shall come who shall thresh
out all thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous
sound through the tombs of all lands,
shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded
when the creature shall rise again to
answer to the Judge.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

A written book shall be brought forth
in which shall be contained all for
which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest;
and naught shall remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I say in my misery? Whom
shall I ask to be my advocate, when
scarcely the righteous may be without
fear?

Please turn the page quietly.

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty, who freely savest the redeemed; save me, O fount of mercy.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Remember, merciful Jesus, that I am the cause of thy journey, lest thou lose me in that day.

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary: thou didst redeem me, suffering the cross: let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance, give the gift of remission before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty; my face blushes at my sin. Spare, O God, me, thy suppliant.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary, and didst hear the thief's prayer, hast given hope to me also.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but do thou, good Lord, show mercy, lest I burn in everlasting fire.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me place among thy sheep and put me apart from the goats, setting me on the right hand.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded and devoted to sharp flames, call thou me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, kneeling in supplication, a heart contrite as ashes, take thou mine end into thy care.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Lamentable is that day on which guilty man shall arise from the ashes to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

Spare then this one, O God,
merciful Lord Jesus:
give them peace. Amen.

OFFERTORIUM

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti et semini eius.

O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion; lest Tartarus swallow them; lest they fall into the darkness. But let Saint Michael the standardbearer bring them forth into the holy light; which thou didst once promise unto Abraham and his seed.

Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini eius.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today: which thou didst once promise unto Abraham and his seed.

SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi; dona eis requiem. Agnus Dei qui tollis peccata mundi; dona eis requiem sempiternam.

Lamb of God, that takest away the sins of the world; give them rest. Lamb of God, that takest away the sins of the world: give them eternal rest.

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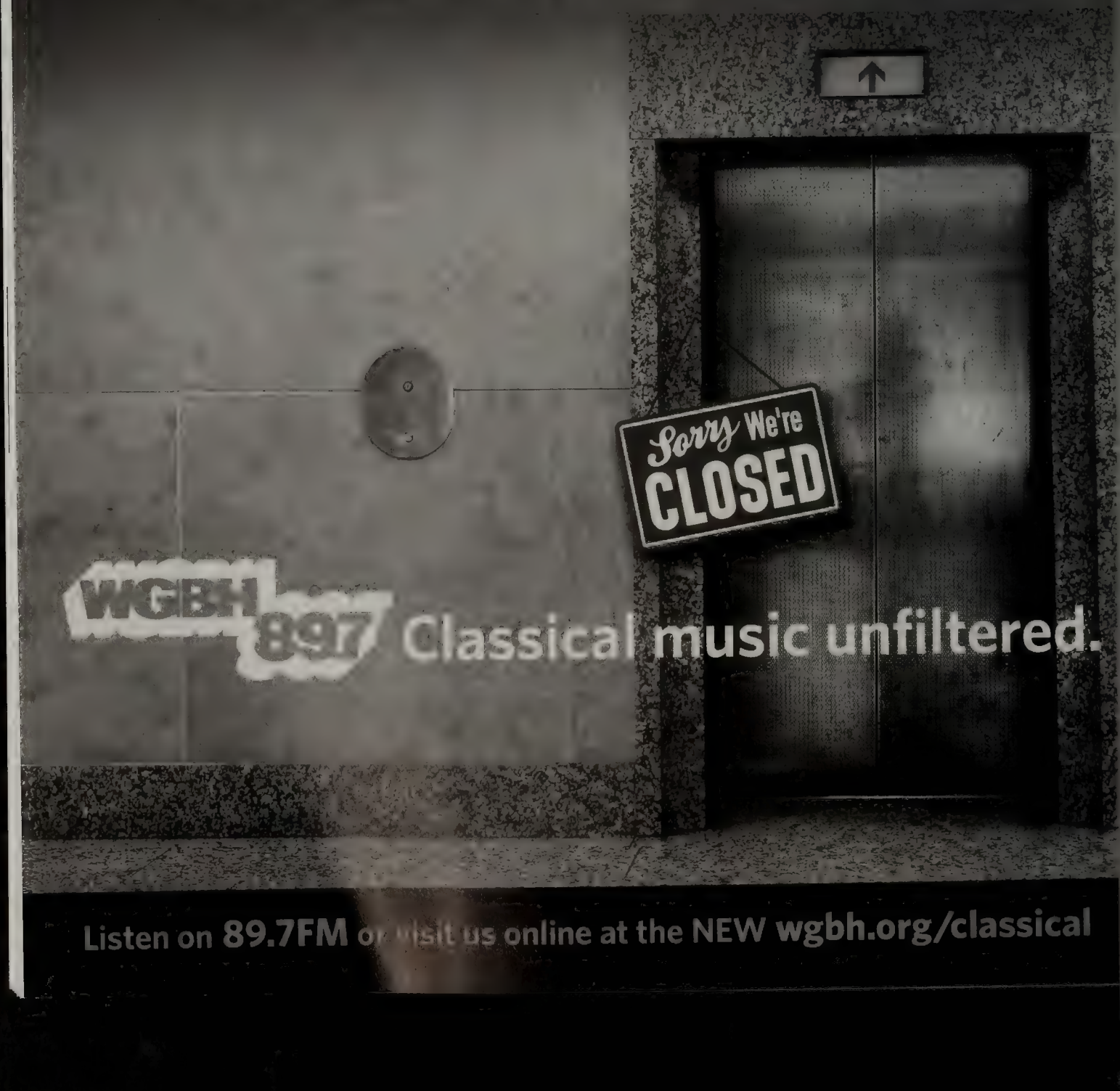
Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.

Let everlasting light shine on them, O Lord, with thy saints for ever; for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant to the departed eternal rest, O Lord: and let everlasting light shine on them.

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The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press); Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback); Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press); Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California). Michael Steinberg's program note on the *Symphony of Psalms* is included in his compilation volume *Choral Masterworks: A Listener's Guide* (Oxford University paperback).

Stravinsky's own 1963 recording of the *Symphony of Psalms* with the CBC Vancouver Symphony Orchestra and Toronto Festival Singers has been reissued on compact disc (Sony Classical). A 1987 Boston Symphony broadcast with the Tanglewood Festival Chorus and Seiji Ozawa conducting is included in the BSO's twelve-disc set "Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available at the Symphony Shop). A 1989 Ravinia Festival broadcast with James Levine leading the Chicago Symphony Orchestra and Chorus was once available in a Chicago Symphony Archive Centennial Album. Other recordings include Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon), Robert Shaw's with the Atlanta Symphony Orchestra and Chorus (Telarc), Simon Rattle's with the Berlin Philharmonic (EMI), and

Michael Tilson Thomas's with the London Symphony Orchestra and Chorus (Sony Classical).



The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (HarperPerennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from the 1980 Grove Dictionary was published separately as *The New Grove Mozart* (Norton

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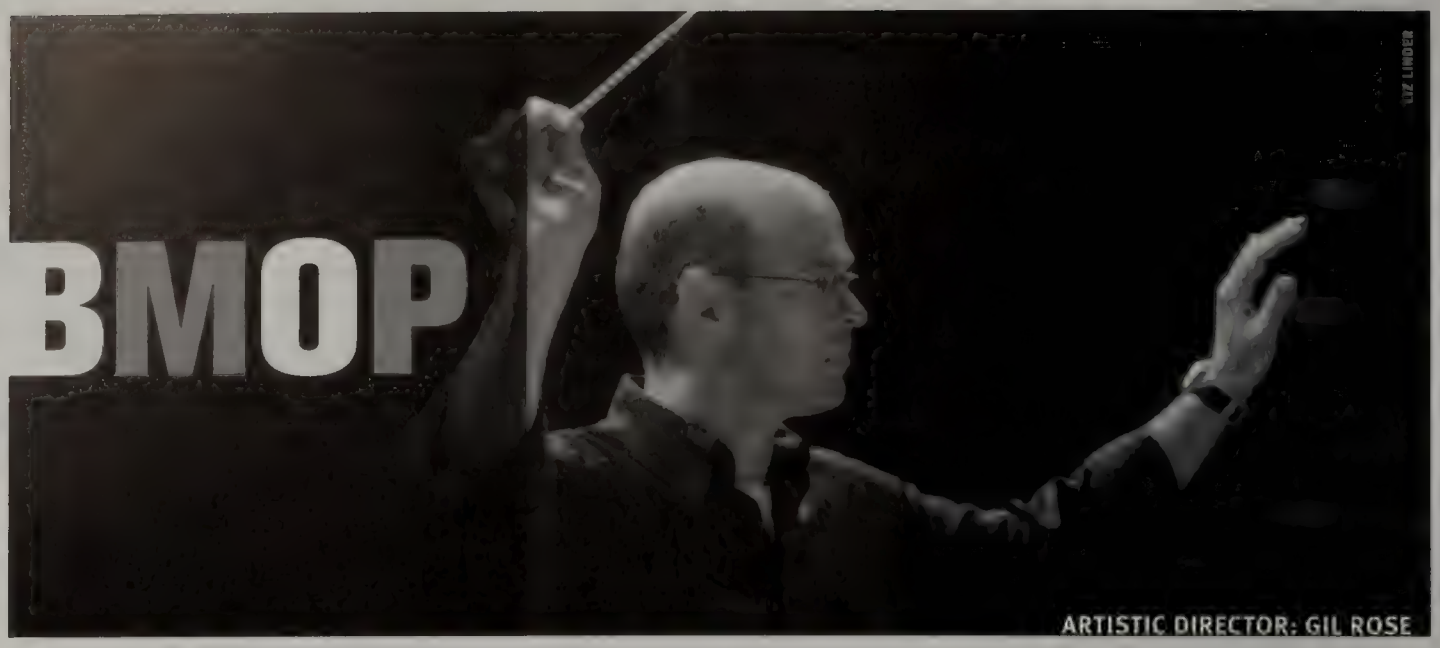
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paperback). The revised entry by Sadie and Cliff Eisen from the 2001 Grove was published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Other helpful sources include *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer); Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception*, which provides a detailed survey of Mozart's works in that genre (Oxford paperback), and *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery (Norton). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). Michael Steinberg's note on Mozart's Requiem is included in his program note compilation *Choral Masterworks: A Listener's Guide* (Oxford paperback).

Noteworthy among the many recordings of the Requiem in the familiar Süssmayr edition are (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Colin Davis's with the BBC Symphony Orchestra (Philips) or the Bavarian Radio Symphony Orchestra (RCA), John Eliot Gardiner's period-instrument account with the Monteverdi Choir and English Baroque soloists (Philips), Philippe Herreweghe's with the Orchestre des Champs-Élysées (Harmonia Mundi), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), and Robert Shaw's with the Atlanta Symphony (Telarc). For those wishing to investigate other editions of the Requiem, the edition by Harvard-based musician/scholar Robert Levin has been recorded by Donald Runnicles with the Atlanta Symphony Orchestra, Charles Mackerras with the Scottish Chamber Orchestra, and Martin Pearlman with Boston Baroque (all on Telarc); Roy Goodman has recorded H.C. Robbins Landon's edition with the Hanover Band (Nimbus); Christopher Hogwood has recorded Richard Maunder's edition with the Academy of Ancient Music (Oiseau Lyre), and Sir Roger Norrington has recorded English composer Duncan Druce's completion with the London Classical Players (Virgin Veritas).

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Guest Artists



Grazia Doronzio

Making her Boston Symphony debut with these performances, soprano Grazia Doronzio, who is from Stigliano, Italy, is a recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. This past season she made her debut at the Met as Countess Ceprano in *Rigoletto* and gave an acclaimed performance of Luigi Dallapiccola songs on the MET Chamber Ensemble series at Carnegie's Zankel Hall under James Levine. Also this season she sings the role of Liù in *Turandot* at the Metropolitan Opera and makes her debut at the Chicago Opera Theatre as Isifile in Cavalli's *Giasone*. In the summer, she makes her debut at Finland's Savonlinna Festival as Micaëla in *Carmen*. Future engagements will take her to Atlanta Opera, Portland Opera, and the Canadian Opera Company. In the summer of 2008, Ms. Doronzio received first prize at the Elardo International Opera Competition. She has also received top prizes at the 2008 Viñas Competition, the Opera de Sabadell, the Iris Adami Corradetti International Competition of Padova, the Ottavio Ziino International Competition in Rome, the Teatro Lirico Sperimentale A. Belli Competition in Spoleto, and the Spiros Argiris Competition of Sarzana. She is also a 2009 winner of the Sullivan Award. Ms. Doronzio was chosen by Alberto Zedda to participate in the concert marking the 212th birthday of Rossini at the Rossini Festival in Pesaro. She was also invited to participate in the concert for the fifteenth anniversary of the fall of the Berlin Wall at Wolfsburg Castle in Germany. As a recitalist, Ms. Doronzio won first prize at the 22nd Concorso Internazionale di Musica Vocale da Camera in Conegliano. She made her debut as Mimì in *La bohème* at the Spoleto Teatro Lirico Sperimentale, where she also performed the title role in Cimarosa's *Cleopatra*. Other recent

engagements include performances as Mimì in Sassari, Italy, Filippo Marchetti's *Gustavo Wasa* in Camerino, Paisiello's *Nina, o sia la pazza per amore* in Rome, Mozart's Requiem in Bergamo with the Orchestra of Teatro alla Scala, and a recital at the Opéra de Rouen. Grazia Doronzio graduated from the Conservatorio Statale di Musica Rossini in Pesaro, where she was awarded a scholarship from the Rossini Foundation. She also studied at the Opera Studio dell'Accademia dell'Accademia Nazionale di Santa Cecilia of Rome.



Anke Vondung

Making her Boston Symphony debut in these concerts, mezzo-soprano Anke Vondung was born in Speyer, Germany, and began piano lessons at age eight. She studied with Professor Rudolf Piernay at the Musikhochschule Mannheim and made her debut in 1995 at Opernschule Mannheim as Nancy in Britten's *Albert Herring*. In 1996 and 1997 she won awards in such prestigious international competitions as the Chamber Music Competition, Mozart-Competition Würzburg, the "Schubert and the Music of the 20th Century" competition, and the Neue Stimmen Gütersloh competition. In 1998 she participated in European Opera Center's international project under the direction of Brigitte Fassbaender, singing Cecilio in Mozart's *Lucio Silla*, and also received a scholarship from the Richard Wagner Association. In 1998 she was awarded prizes at the Robert Saar competition in Bad Kissingen, the Hans Gabor Belvedere competition in Vienna, and the ARD international music competition in Munich. The following year she won first prize at the Felix Mendelssohn-Bartholdy Competition and was awarded a scholarship to Chicago's Ravinia Festival. A former member of Austria's Tiroler Landestheaters Innsbruck and Semperoper Dresden, she now appears as a guest artist with the latter company. Highlights of recent seasons include *Hänsel und Gretel* at Paris's Théâtre du Châtelet, debuts at Bayerische Staatsoper Munich and at the Salzburg Festival in Strauss's *Die Liebe der Danae*, Fyodor in *Boris Godunov* at Opéra-Bastille Paris, Dorabella in *Così fan tutte* with Landestheater Salzburg for Mozart-Festwochen Salzburg and at Glyndebourne, Strauss's *Die ägyptische Helena* at the Salzburg Festival, Clairon in Strauss's *Capriccio* at Nederlandse Opera Amsterdam, and Octavian in *Der Rosenkavalier* at Opéra-Bastille Paris and Deutsche Staatsoper Berlin. In the 2007-08 season she made her first appearances at the Metropolitan Opera, as Cherubino

in *Le nozze di Figaro* and Annio in *La clemenza di Tito*. In 2008 she was Cherubino at Munich State Opera and Octavian at the Munich Opera Festival. In May 2009 she appeared at Munich State Opera in *Così fan tutte*. Future engagements include *Der Rosenkavalier* at San Diego Opera. Ms. Vondung also appears regularly with orchestras in Spain, Italy, Portugal, France, Switzerland, the Netherlands, North America, and South America, under such conductors as James Conlon, Edo de Waart, Helmuth Rilling, Philippe Herreweghe, Armin Jordan, Manfred Honeck, Markus Stenz, Iván Fischer, Philippe Jordan, René Jacobs, Peter Schreier, Gerd Albrecht, Dietrich Fischer-Dieskau, Fabio Luisi, Marek Janowski, Kent Nagano, Howard Arman, Lothar Zagrosek, and Sir Roger Norrington.



Michael Schade

German-Canadian tenor Michael Schade makes his Boston Symphony debut with these performances of Mozart's Requiem. Last season, Mr. Schade made role debuts as Nicias in *Thaïs* at the Metropolitan Opera with Renée Fleming and Thomas Hampson (recorded for DVD), as the Prince in *Rusalka* at Toronto's Canadian Opera Company, and as Aschenbach in Britten's *Death in Venice* at Hamburg State Opera. Continuing his association with the Vienna Staatsoper, he appeared there in *Capriccio* with Renée Fleming, *Don Giovanni* (marking the company's 140th anniversary), *Die schweigsame Frau* with Diana Damrau, and *Così fan tutte* under Riccardo Muti on tour to Japan. In Vienna Mr. Schade has performed *bel canto* roles, the major Mozart roles (including the title role in *Idomeneo*), Leukippos in *Daphne*, and Matteo in *Arabella*; his David in *Die Meistersinger von Nürnberg* under Christian Thielemann was recorded for DVD. His Salzburg Festival appearances include Purcell's *King Arthur*, *Die Zauberflöte*, *La clemenza di Tito*, and Haydn's *Armida*. During the 2006 Mozart anniversary year he developed a program inspired by Mozart's letters and concert arias, which was presented at the Salzburg Festival and later with the Toronto Symphony and the Montreal Symphony. On the concert stage, Mr. Schade has appeared with the Vienna and the Berlin philharmonics, the Philadelphia Orchestra, the Los Angeles and New York philharmonics, the Montreal and Toronto symphony orchestras, the San Francisco Symphony Orchestra, and the Cleveland Orchestra. An artist-in-residence at Vienna's Musikverein for the 2009-10 season, he has also appeared in

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Milan's Teatro alla Scala, Vienna's Konzerthaus, the Amsterdam Concertgebouw, New York's Alice Tully Hall and Carnegie Hall, Roy Thomson Hall, and the Schubertiade in Schwarzenberg. Future engagements include his Japanese recital debut at Tokyo's Opera Nomori, a duo-recital program with Thomas Quasthoff in Luxembourg and Cologne, and a duo-recital program with Russell Braun in Kansas City. He will perform (in Baden-Baden) and record (for Deutsche Grammophon) Brahms's *Liebeslieder Waltzes* with Genia Kühmeier, Bernarda Fink, and Thomas Quasthoff. His close association with Nikolaus Harnoncourt has included performances with the Berlin and Vienna philharmonics and the Concentus Musicus. Recent and upcoming highlights include Beethoven's Ninth Symphony at Carnegie Hall under Mariss Jansons with the Bavarian Radio Symphony Orchestra, Mozart's Requiem under Yannick Nézet-Séguin at Salzburg's Mozartwoche; Beethoven's *Missa Solemnis* with the Staatskapelle Dresden under Thielemann, Elgar's *Dream of Gerontius* with Sir Simon Rattle and the Vienna Philharmonic, Berlioz's Requiem with Kent Nagano and the Montreal Symphony, Britten's *War Requiem* with Peter Oundjian and the Toronto Symphony, and Berlioz's *La Damnation de Faust* with Valery Gergiev and the London Symphony Orchestra. Opera highlights include *Armida* with Harnoncourt at the Salzburg Festival, a concert version of *Manon* in Ottawa, and *Arabella* and *Capriccio* at the Vienna Staatsoper. He has recorded works by Bach (the Grammy-winning *St. Matthew* Passion with Harnoncourt), Handel, Verdi, Haydn, Mozart, Mahler, Schubert, and Strauss. In January 2007 Michael Schade became the first Canadian named a Kammersänger by the Austrian government. He serves as artistic director of the Salzburg Festival's Young Singers Project and the Hapag Lloyd Stella Maris-International Vocal Competition.



Eric Owens

American bass-baritone Eric Owens is equally at home singing new music and classic works, in concert, in recital, and in opera. Last season brought his Metropolitan Opera debut in John Adams's *Doctor Atomic*, followed by Sarastro in *The Magic Flute* and a Carnegie Hall solo recital. He returned to Walt Disney Concert Hall in Los Angeles twice: with the Los Angeles Master Chorale and for Adams's *A Flowering Tree* with the Los Angeles Philharmonic. At

Carnegie Hall he also performed Mahler's *Songs of a Wayfarer* under Charles Dutoit and Berlioz's *La Damnation de Faust* under Sir Simon Rattle, both with the Philadelphia Orchestra. He returned to the Royal Opera House, Covent Garden, to sing opposite Anna Netrebko and Elīna Garanča in Bellini's *I Capuleti e i Montecchi*, and sang scenes from Strauss's *Elektra* and *Die Frau ohne Schatten* with Christine Brewer and the Atlanta Symphony under Donald Runnicles (performances recorded by Telarc). Mr. Owens is featured on the Nonesuch recording of *A Flowering Tree* and on a Telarc recording of Mozart's Requiem with Donald Runnicles and the Atlanta Symphony. Career highlights in opera include debuts with San Francisco Opera as Lodovico in *Otello*, at Covent Garden as Oroveso in *Norma*, and at the Opera-Bastille in Paris as the Speaker in *Die Zauberflöte;* Ramfis in *Aida* at Houston Grand Opera; Sparafucile in *Rigoletto*, Ferrando in *Il trovatore*, and Colline in *La bohème* at Los Angeles Opera; Fiesco in *Simon Boccanegra* and Sarastro with Washington Opera; Rodolfo in *La sonnambula* at Bordeaux Opera; and the King of Scotland in *Ariodante* and Seneca in *L'incoronazione di Poppea* at English National Opera. A former member of the Houston Grand Opera Studio, Mr. Owens has sung Sarastro, Mephistopheles in *Faust*, Frère Laurent, Angelotti in *Tosca*, and Aristotle Onassis in the world premiere of *Jackie O* (recorded on the Argo label) with that company. He earned critical acclaim for his portrayal of the title role in the world premiere of Elliot Goldenthal's *Grendel* with Los Angeles Opera and again in Julie Taymor's production at the Lincoln Center Festival. He enjoys a close association with John Adams, for whom he created the role of General Leslie Groves in the world premiere of *Doctor Atomic* at San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at Peter Sellars's New Crowned Hope



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Festival in Vienna. Mr. Owens sang Adams's setting of Whitman's *The Wound Dresser*, with the composer conducting, in a live broadcast with the BBC Proms at Royal Albert Hall, and with the American Composers Orchestra at Carnegie Hall. A regular guest of the major American and European orchestras, Eric Owens has worked with many leading conductors. His multiple awards include the 2003 Marian Anderson Award, a 1999 ARIA award, and first prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition, among many others. A native of Philadelphia, he serves on the Board of Trustees of the National Foundation for Advancement in the Arts and Astral Artistic Services. Visit www.eric-owens.com for further information. Mr. Owens made his Boston Symphony Orchestra debut in John Adams's *El Niño* in December 2006 with David Robertson conducting, subsequently appearing with the BSO in April and May 2008 in concert performances of Berlioz's *Les Troyens* led by James Levine.



Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with James Levine and the BSO at Symphony Hall, the chorus performs Stravinsky's *Symphony of Psalms* and Mozart's Requiem (paired on the BSO's opening subscription program), Beethoven's Ninth Symphony (as part of the orchestra's complete Beethoven symphony cycle), and Mendelssohn's *Elijah* (in the work's first BSO performances since 1980, which also featured the TFC). Also with the orchestra this season, the chorus performs Debussy's *Nocturnes* with Conductor Emeritus Bernard Haitink, the American premiere of James MacMillan's *St. John Passion* with Sir Colin Davis, and Mendelssohn's incidental music to *A Midsummer Night's Dream* and Rossini's *Stabat Mater* with Rafael Frühbeck de Burgos. This past summer at Tanglewood, the chorus performed Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tanglewood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday

Prelude Concert led by John Oliver in Seiji Ozawa Hall. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Seiji Ozawa and Bernard Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

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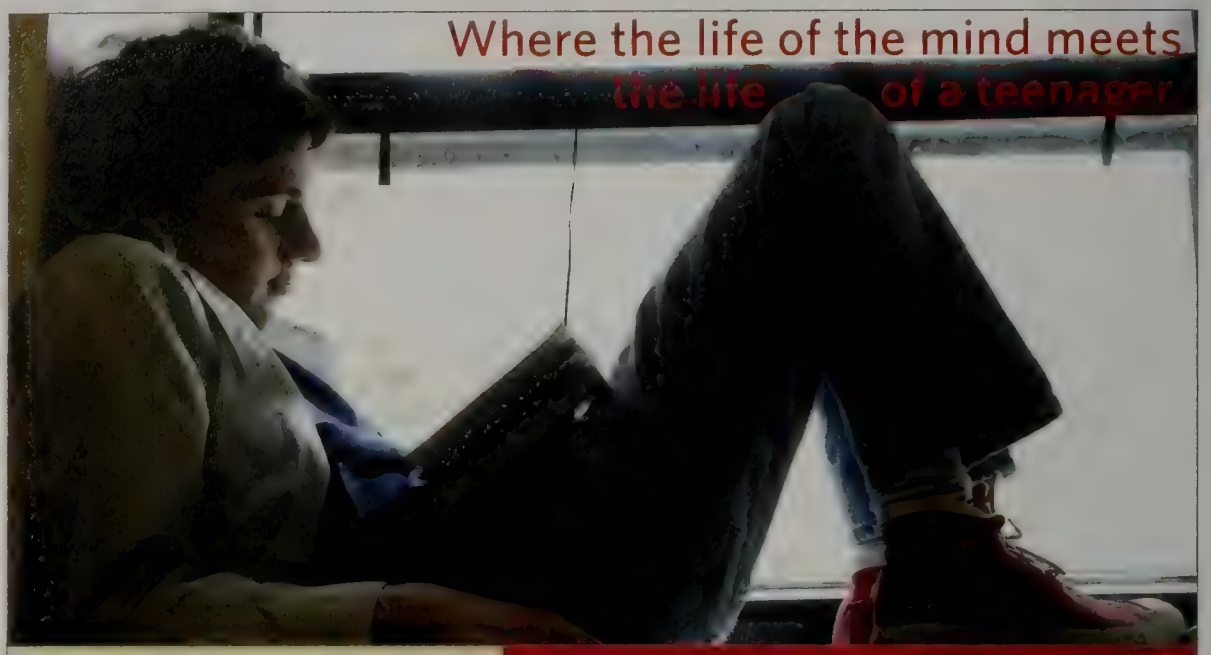
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Next Program...

Saturday, October 3, 8pm

JAMES LEVINE conducting

BEETHOVEN — SYMPHONY NO. 4 IN B-FLAT, OPUS 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

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CARTER — "MOSAIC," FOR HARP AND CHAMBER ENSEMBLE

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EDWIN BARKER, DOUBLE BASS

WILLIAMS — "ON WILLOWS AND BIRCHES," CONCERTO FOR HARP (2009)

"On Willows": Adagio. Dreamily
("We hanged our harps upon the willows..."—Psalm 137)
"On Birches": Allegro. Con gioia
("One could do worse than be a swinger of birches"—Robert Frost)

MS. HOBSON PILOT

DEBUSSY — "DANSES SACRÉE ET PROFANE," FOR HARP AND ORCHESTRA

MS. HOBSON PILOT

RAVEL — "LA VALSE," CHOREOGRAPHIC POEM

PRE-CONCERT TALK BY ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

Ann Hobson Pilot joined the BSO as its assistant principal harp in 1969 and became principal harp in 1980, retiring at the end of the 2009 Tanglewood season after forty years with the orchestra. This program celebrates her tenure here, and the great impact she has had as a musician with the BSO and elsewhere. She is soloist in John Williams's *On Willows and Birches*, a new work written for her and premiered by her on the BSO's Opening Night concert this season, as well as in Elliott Carter's *Mosaic*, a chamber work co-commissioned by the BSO and given its American premiere by Ms. Pilot at Tanglewood in 2008. She also plays Debussy's *Danses sacrée et profane*, a staple of the harp-and-orchestra repertoire. These concerts begin with Beethoven's high-spirited Symphony No. 4 and end, at Ms. Pilot's request, with Ravel's popular *La Valse*, his unsettling farewell to the golden era of Vienna.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Saturday 'B' October 3, 8-10:10

JAMES LEVINE, conductor
ANN HOBSON PILOT, harp

BEETHOVEN	Symphony No. 4
CARTER	*Mosaic,* for harp and ensemble
DEBUSSY	*Danses sacrée et profane* for harp and orchestra
WILLIAMS	*On Willows and Birches,* Concerto for Harp
RAVEL	*La Valse*

Thursday 'B' October 8, 8-10
Friday 'A' October 9, 1:30-3:30
Saturday 'B' October 10, 8-10
Tuesday 'B' October 13, 8-10

VASILY PETRENKO, conductor (October 8, 9, 10)
JULIAN KUERTI, conductor (October 13)

STRAVINSKY	*Scherzo fantastique*
RACHMANINOFF	*The Isle of the Dead,* Symphonic poem
SHOSTAKOVICH	Symphony No. 10

Thursday 'D' October 15, 8-10:10
Friday 'B' October 16, 1:30-3:40
Saturday 'B' October 1, 8-10:10
Tuesday 'C' October 2, 8-10:10

LUDOVIC MORLOT, conductor
PETER SERKIN, piano

MARTINŮ	*The Frescoes of Piero della Francesca*
STRAVINSKY	*Capriccio* for piano and orchestra
THOMAS	*Helios Choros II (Sun-God Dancers)* (American premiere; BSO co-commission)
TCHAIKOVSKY	*Francesca da Rimini,* Symphonic fantasy after Dante

Sunday, October 18, 3pm
Jordan Hall, New England Conservatory

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MARC-ANDRÉ HAMELIN, piano

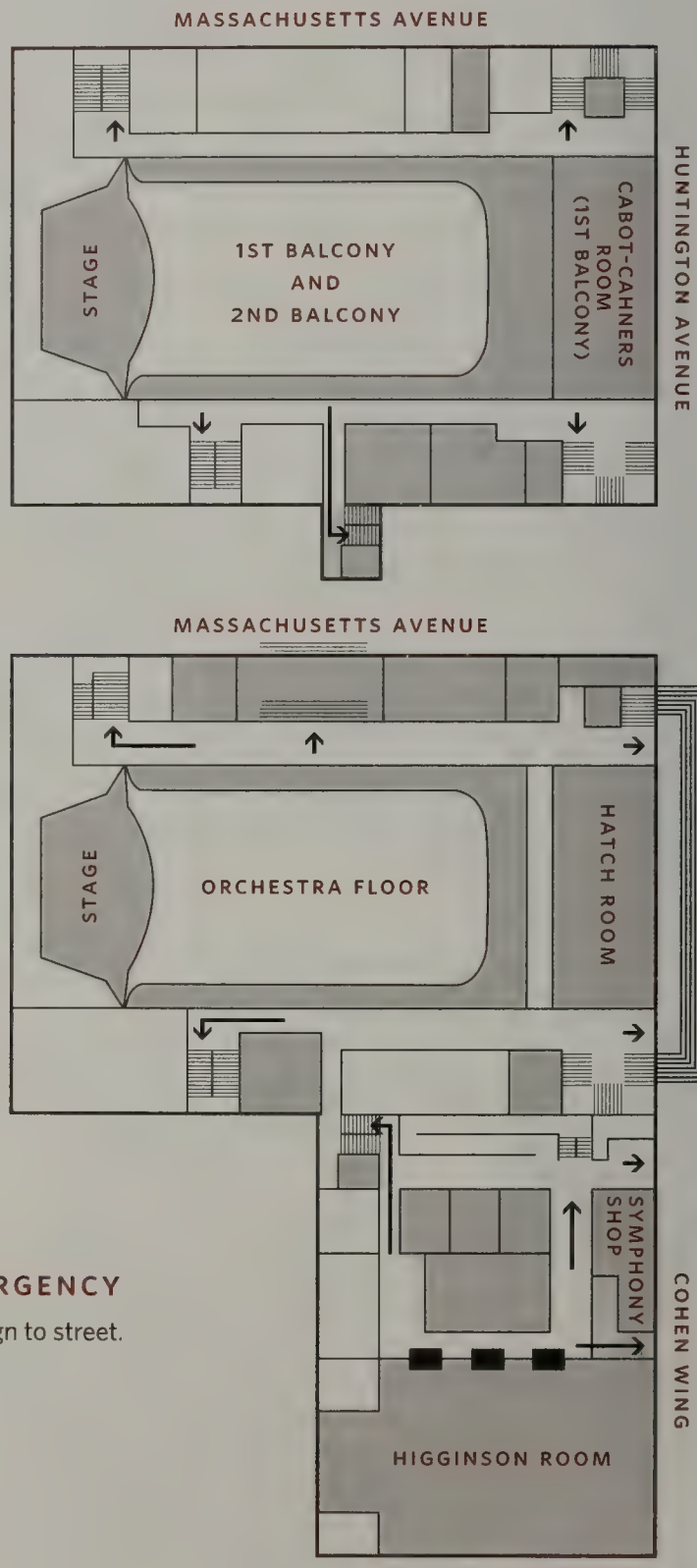
SCHULHOFF	Concertino for flute, viola, and double bass
CARTER	Eight Etudes and a Fantasy, for wind quartet
BRAHMS	Piano Quartet No. 3 in C minor, Op. 60

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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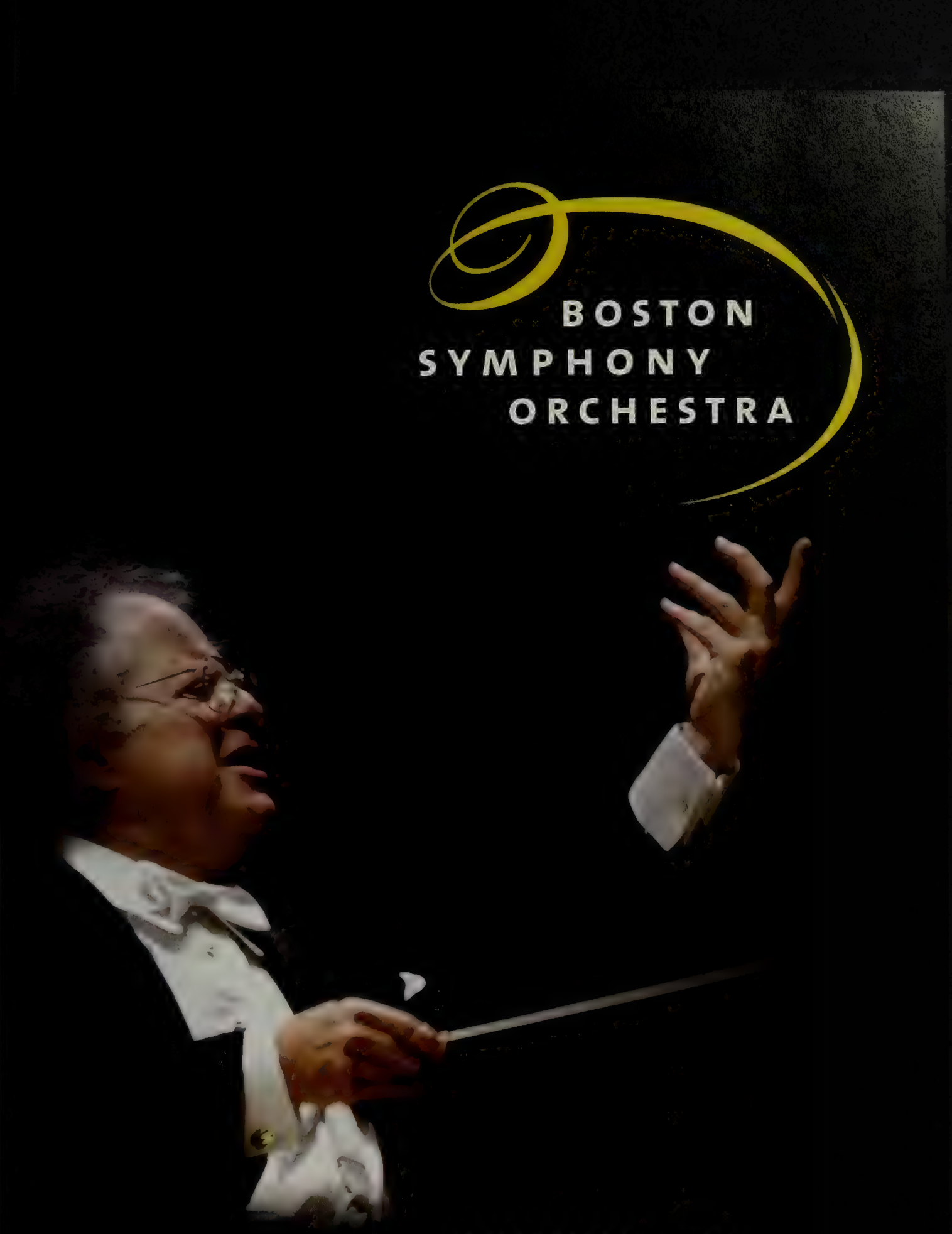
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Table of Contents | Week 2

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

28 THIS WEEK'S PROGRAM

31 FROM THE MUSIC DIRECTOR

Notes on the Program

35 Ludwig van Beethoven
39 Elliott Carter
45 Claude Debussy
47 John Williams
55 Maurice Ravel
58 To Read and Hear More...

Guest Artist

63 Ann Hobson Pilot

67 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

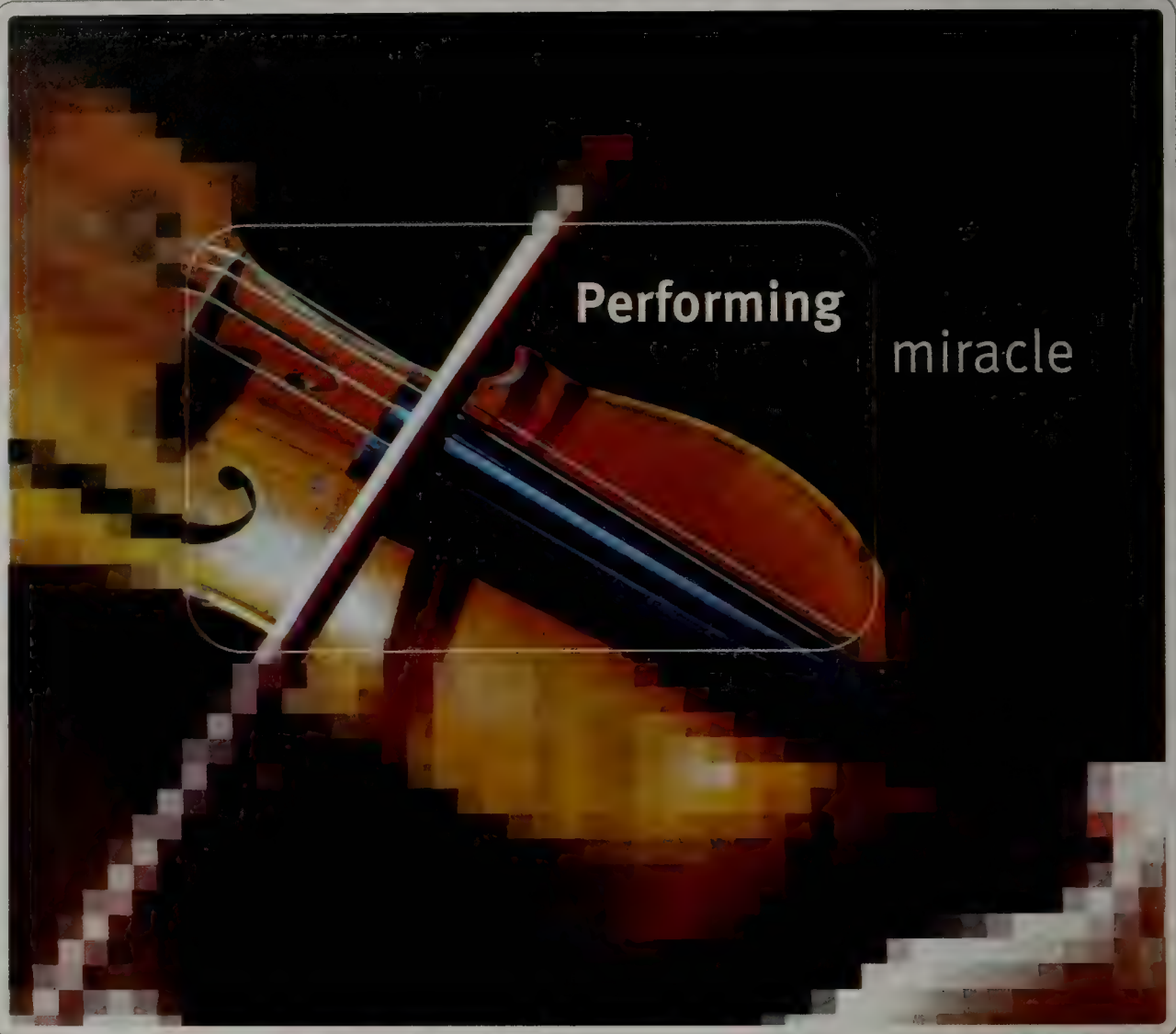
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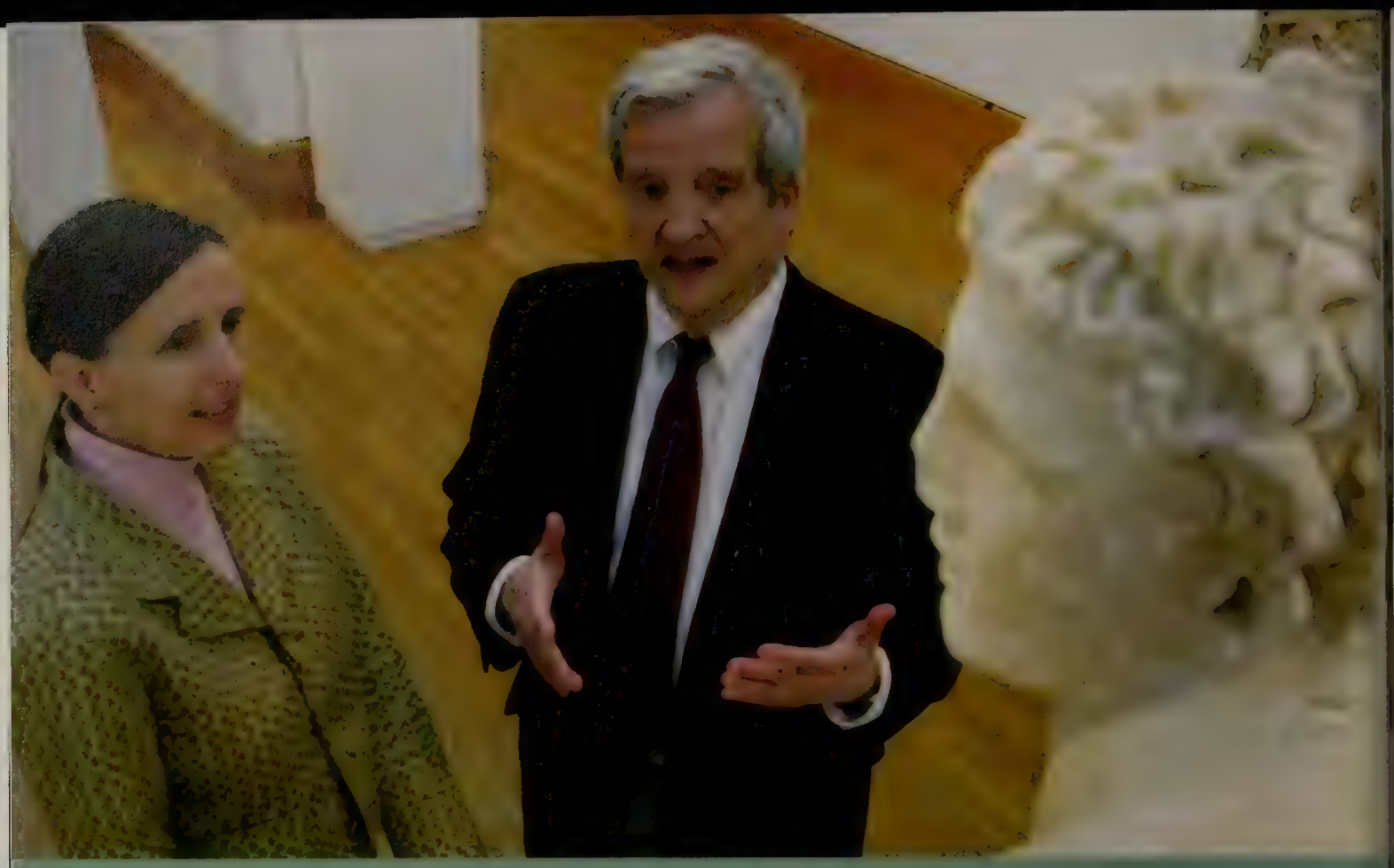
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The exhibition is supported by **Bank of America**

Major funding is provided by **The Calderwood Charitable Foundation.**

Additional support for the exhibition is provided by Institute of Museum and Library Services

Above: Front side panel of outer coffin of Djehutynakht (detail). Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University - Boston Museum of Fine Arts Expedition

BSO News

Honoring Ann Hobson Pilot: A BSO Archives Exhibit

A photo retrospective of longtime BSO harpist Ann Hobson Pilot's career is being displayed on the orchestra level of the Massachusetts Avenue corridor, in the exhibit case toward the stage-end of the hall. Ms. Hobson Pilot's extraordinary forty-year career with the BSO began when she was appointed assistant principal harp in 1969. She became principal harp in 1980, and retired from the BSO at the end of the 2009 Tanglewood season. The exhibit, which includes items from her own personal collection of memorabilia, has been mounted by the BSO Archives.

One Day University at Symphony Hall, Saturday, October 31, 2009

With the popular response to One Day University at Tanglewood this summer, we are delighted to announce that the BSO has expanded this partnership to present One Day University at Symphony Hall this season. One Day U, the acclaimed adult education program, will present three lectures by award-winning professors from the University of Pennsylvania and Yale on Saturday, October 31. Professor Jonathan Steinberg of Penn presents "Napoleon: How He Changed the World Forever," Yale University's Professor of Music Craig Wright explores "The Evolutionary Genius of Beethoven," and Yale Professor Tamar Gendler offers "Five Ancient Secrets to Modern Happiness and the Good Life." The day concludes with the BSO's performance of Beethoven's symphonies 6 and 7 under the baton of James Levine. General admission is $259, and includes all three lectures, a boxed dinner in Higginson Hall, and a concert ticket (price class 6). Seating upgrades are available at an additional cost, subject to availability. For more information and to register, call One Day U at 800-663-3298 (800-One Day-U) or visit www.onedayu.com/symphonyhall.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience. "Symphony+" connects food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall and adds an exciting new element to the concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Post-concert "Welcome Back" receptions are scheduled for October 8, 9, and 13. On October 16 and 20, a guest speaker will give a pre-concert talk on the frescoes of Piero Della Francesca, in connection with the BSO performances of Martinů's *The Frescoes of Piero della Francesca*. Following the October 16 concert, a demonstration of Japanese traditional hairstyle inspired by "Ukiyo-e" will take place in Higginson Hall, with images of outstanding examples of this hairstyle on display nearby. Patrons can enjoy a pre-concert dinner at the Oak Room of The Fairmont Copley Plaza on Thursday, October 22; cost is $90 per person. Please check bso.org for further details.

Join the Family!

George and Nancy Mumford, Fox Hill Village residents



Friends have always been important to the Mumfords. In fact, when George (an astronomer and former Dean of Liberal Arts and the Graduate School of Tufts University) and Nancy (a mentor and board member of Associated Day Care Services of Boston) moved from their hill top farm to an elegant apartment at Fox Hill Village, they brought their friends with them!

Now new friends and old enjoy the many onsite cultural activities available (college courses, movies, lectures, and concerts), and the dependable security that means worry-free travel. The Mumfords agree that the Fox Hill Village "family" of welcoming residents and friendly staff make life a pleasure!

Distinguished floor plans, convenient fitness center, superb dining, and most importantly, the flexibility and the accommodation afforded by resident ownership and management, help rate Fox Hill Village highest in resident satisfaction.

Like Nancy and George, come and experience for yourself the incomparable elegance of Fox Hill Village, New England's premiere retirement community.

To learn more, call us at 781-329-4433.
Developed by the Massachusetts General Hospital.

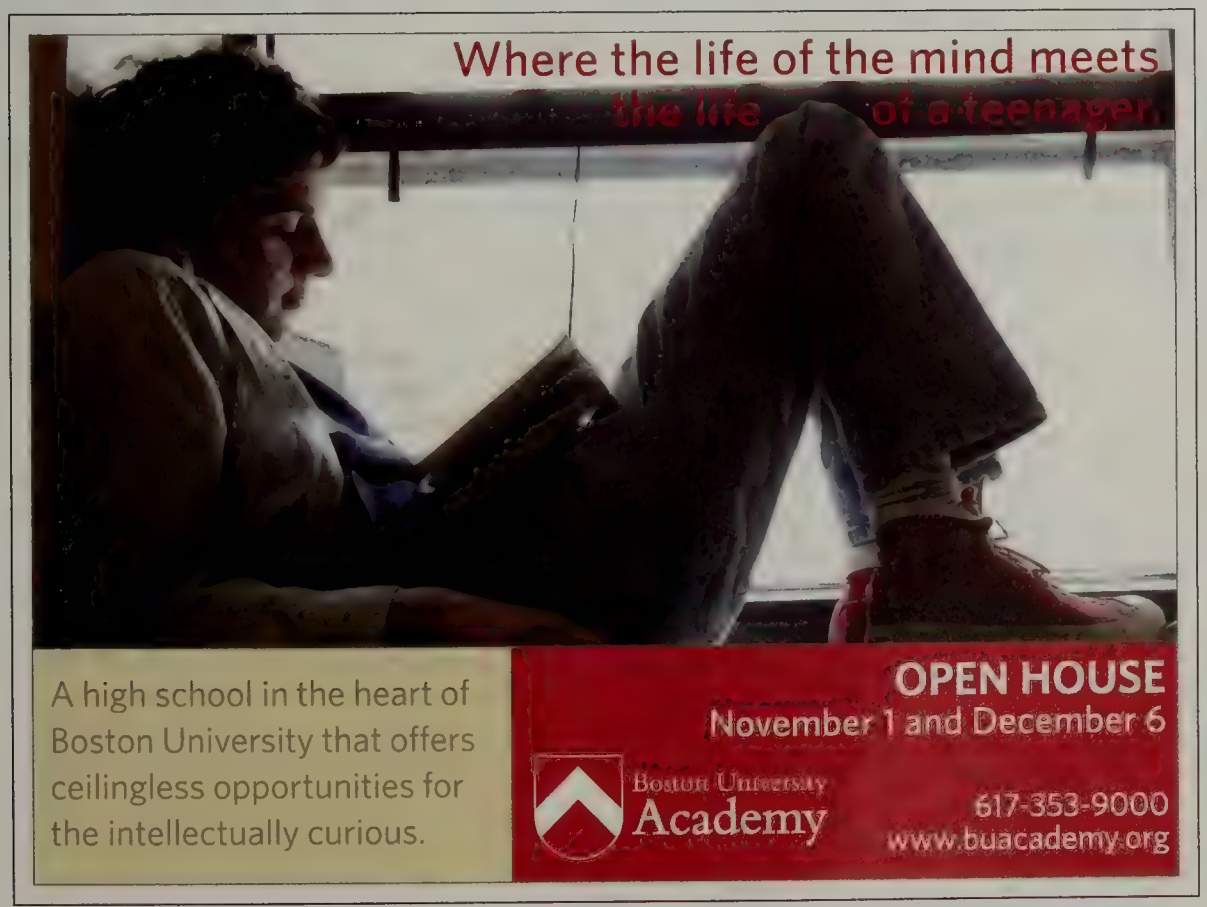
FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433 (Exit 16B off Route 128)

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. Tonight, BSO Assistant Director of Program Publications Robert Kirzinger discusses Beethoven, Carter, Debussy, Williams, and Ravel. In the weeks ahead, Harlow Robinson of Northeastern University discusses Stravinsky, Rachmaninoff, and Shostakovich (October 8-13) and Robert Kirzinger discusses Martinů, Stravinsky, Augusta Read Thomas, and Tchaikovsky (October 15-20). The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was work-



ing at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

Harvard University Extension School

The Boston Symphony Orchestra is proud to welcome Harvard University Extension School as the sponsor of the 2009-10 BSO evening Open Rehearsals. As Harvard University's primary resource for continuing education for a century, Harvard Extension School offers an open and comprehensive academic curriculum, offering more than 600 courses and representing more than 65 fields. Harvard University Extension School will also be partnering with the BSO during the 2010 Tanglewood Season as the sponsor of the "This Week at Tanglewood" lecture series.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

Commonwealth Worldwide Chauffeured Transportation

The Boston Symphony Orchestra is pleased to announce that Commonwealth Worldwide Chauffeured Transportation has renewed its commitment as the Official Chauffeured Ground Transportation Provider of the Boston Symphony and the Boston Pops. The 2009-10 season marks Commonwealth Worldwide's seventh year as a BSO and Pops Major Corporate Sponsor. Launched with a single vehicle in 1982, today Commonwealth Worldwide services customers in 35 countries and 550 cities worldwide, including a full-service office in New York. "Commonwealth Worldwide is proud of its affiliation with the Boston Symphony Orchestra in bringing the magic of music to the Boston community," says Dawson Rutter, the company's president and founder. "We all congratulate the BSO for their unparalleled efforts in Boston, the Berkshires, and beyond, and we look forward to many more years of a successful partnership."

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

BSO Business Partners Enjoy the Rewards of Association with the BSO

BSO Business Partners play a vital role in deepening the community impact of the BSO. An annual corporate membership program, BSO Business Partners help the orchestra reach the largest audience of any symphonic organization in the world. Whether presenting free concerts throughout Boston and eastern Massachusetts or providing innovative programs such as "Musicians in the School," in which orchestra members teach in middle schools to help foster an interest

in classical music in young people, Business Partners help make this outreach possible. BSO Business Partners are eligible for a variety of exclusive benefits that promote corporate recognition, such as named concerts and program listings; special events that advance business networking; and behind-the-scenes tours and VIP ticketing assistance. Among their clients, employees, and the greater community, BSO Business Partners are applauded for supporting the Boston Symphony Orchestra. For more information about becoming a BSO Business Partner, contact Kerri Cleghorn at (617) 638-9277 or kcleghorn@bso.org.

The Walter Piston Society—Have You Remembered the BSO in Your Estate Plans?

By establishing your legacy gift, you will become a member of the Walter Piston Society. Now in its twenty-second year and named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

BSO Members in Concert

BSO violist Kazuko Matsusaka joins other students—both current and former—of Eric Rosenblith for a concert celebrating his extraordinary career on Sunday, October 4, at 3 p.m. in Pickman Hall at the Longy School of Music in Cambridge. The program will include works by Bach, Brahms, Chausson, Debussy, Mozart, and Schubert. Suggested donation is $50; proceeds will fund a scholarship in Rosenblith's name. For further information, visit longy.edu.

BSO members John Ferrillo, principal oboe, and Benjamin Levy, double bass, join soprano Lisa Saffer, violinists Miriam Fried and Paul Biss, violist Roger Tapping, cellist Laurence Lesser, and harpsichordist John Gibbons in a performance of J.S. Bach's *Wedding Cantata*, "Weichet nur, betrübte Schatten," BWV 202, in a concert opening the 25th anniversary season of "First Monday at Jordan Hall" on October 5 at 8 p.m. at New England Conservatory's Jordan Hall. Also on the program are works by Gabrieli and Mozart. Admission is free.

BSO violist Edward Gazouleas performs a faculty recital on Monday, October 5, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free and open to the public.

The Muir String Quartet (BSO violinist Lucia Lin and principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds), in residence at Boston University since 1983, perform three string quartets by Beethoven—Opus 18, No. 1, in F; Opus 59, No. 3, in C (*Razumovsky*), and Opus 127 in E-flat—on Wednesday, October 7, at the Tsai Performance Center, 685 Commonwealth Avenue. Admission is free and open to the public.

Comings and Goings…

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

ONE DAY UNIVERSITY
at Symphony Hall

NAPOLEON. THE GOOD LIFE. BEETHOVEN (twice!).

at Symphony Hall

Saturday, October 31st

Join three of the finest professors from Penn and Yale for an afternoon of lectures, with dinner in Higginson Hall prior to the BSO's performance of ***Beethoven's Symphony No. 6 & 7.***

Napoleon—How He Changed the World Forever

Jonathan Steinberg ■ *Penn*

He brought the violent French Revolution to an end and assembled the largest Empire since Caesar's. He formalized the rule of law, established a professional class free from the shackles of birthright. He was a ruthless dictator all the same. Beethoven originally named his third symphony (Eroica) in honor of Napoleon, the liberator of the people, only to renounce it in disgust in 1804 after Napoleon declared himself Emperor.

The Revolutionary Genius of Beethoven

Craig Wright ■ *Yale*

While composers of Beethoven's era focused on the classic tools of melody and harmony, he alone saw the power of rhythm and sound and used them to create works of truly unprecedented emotional power. Using live examples performed at the piano, along with audience participation, this lecture will focus on two of Beethoven's many masterpieces: Symphony No. 6, a study in the beauty of sound, and Symphony No. 7, an exercise in the raw, elemental power of rhythm.

Five Ancient Secrets to Modern Happiness and the Good Life

Tamar Gendler ■ *Yale*

What are the secrets to authentic happiness? How is it possible to live a good life? What sorts of activities and experiences contribute to humans flourishing? Tying together cutting-edge work in contemporary psychology and neuroscience with the profound writings of ancient philosophers, Professor Gendler will show you how reflection on these central questions can make life more meaningful and fulfilling.

BSO Concert: BEETHOVEN Symphony No. 6 & 7

James Levine ■ *Conductor*

EVENT SCHEDULE *for* October 31*st*

2:30-3:00 pm ■ *Registration*
Symphony Hall Mass Ave. Entrance

3:00-4:10 pm ■ Jonathan Steinberg, *Penn*
Symphony Hall

4:10-4:30 pm ■ *Break*

4:30-5:30 pm ■ Craig Wright, *Yale*
Symphony Hall

5:30-6:20 pm ■ *Boxed Dinner in Higginson Hall**

6:20-7:30 pm ■ Tamar Gendler, *Yale*
Higginson Hall

7:30-8:00 pm ■ *Break*

8:00-10:00 pm ■
BSO Concert, Symphony Hall

General Registration: $259

includes lectures, boxed dinner, and 1 Price Class 5 or 6 Concert Ticket. Upgrades at additional cost subject to availability.
advance registration required

To Register Call:

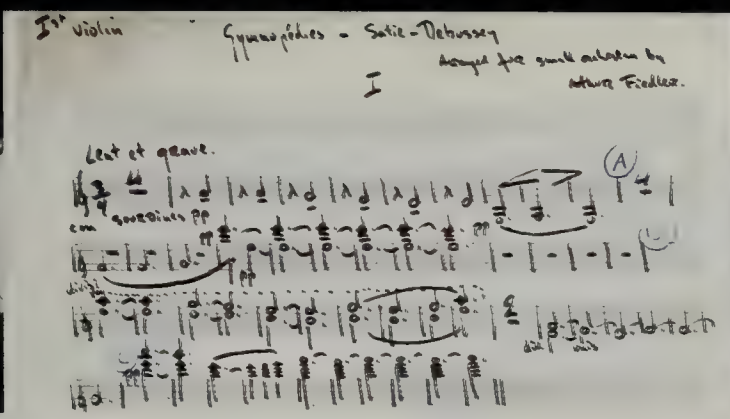
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



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When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

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Michael J. Lutch

James Levine

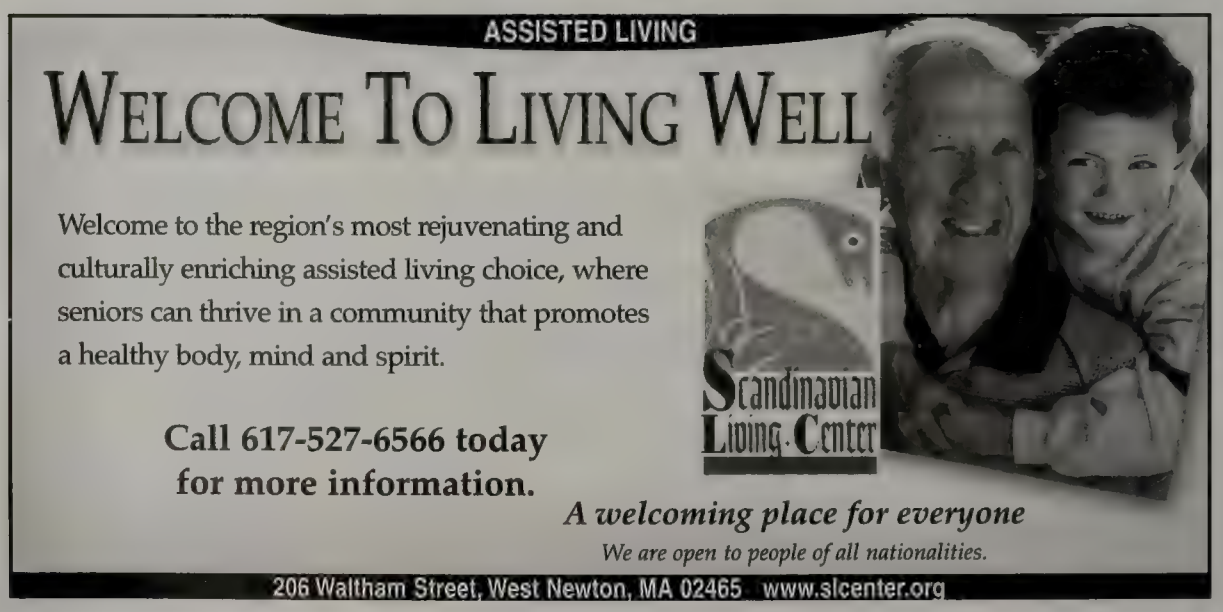
Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. During his 2009-10 BSO season, Maestro Levine conducts forty performances of fourteen programs, four of which travel to Carnegie Hall. Highlights include an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in many decades, and Mr. Levine's first-ever complete Beethoven symphony cycle); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their

first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts thirty performances of five operas, including new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth



(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
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Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

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Nancy Bracken *

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Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

VIOLAS
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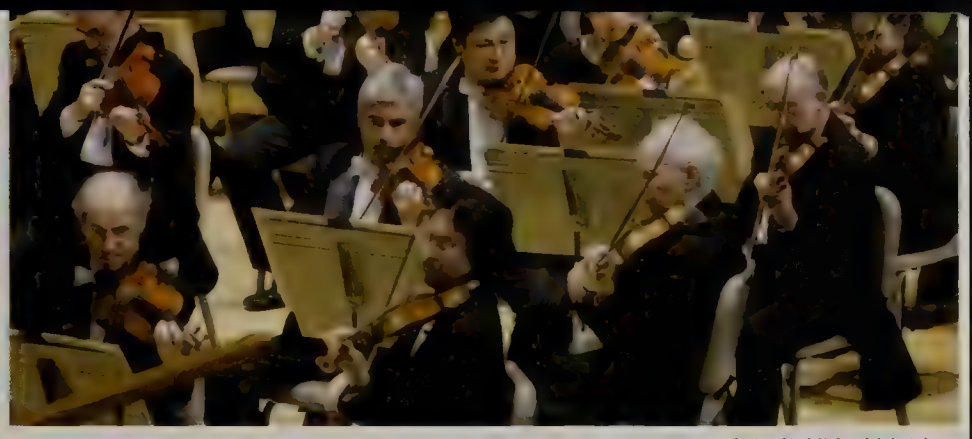
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Boston Symphony Orchestra

129th season, 2009–2010

Saturday, October 3, 8pm

Please note that James Levine is unable to conduct this concert due to unanticipated back surgery. Conducting in his place at short notice are BSO Assistant Conductor JULIAN KUERTI in the first half of the concert, and BSO Assistant Conductor SHI-YEON SUNG in the second half of the concert. The program remains unchanged.

JULIAN KUERTI conducting

BEETHOVEN SYMPHONY NO. 4 IN B-FLAT, OPUS 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

{ INTERMISSION }



John Williams, Ann Hobson Pilot, and James Levine after the world premiere of "On Willows and Birches," September 23, 2009, at Symphony Hall (photo by Michael J. Lutch)

BOSTON SYMPHONY ORCHESTRA
James Levine, *Music Director*
Bernard Haitink, *Conductor Emeritus*
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129th Season, 2009-2010

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Please note that James Levine is unable to conduct this concert due to unanticipated back surgery. Conducting at short notice in his place are BSO Assistant Conductor JULIAN KUERTI in the first half of the concert, and BSO Assistant Conductor SHI-YEON SUNG in the second half of the concert. The program remains unchanged.

Julian Kuerti



Now in his third season as an assistant conductor of the Boston Symphony Orchestra, Canadian conductor Julian Kuerti was appointed to that position by James Levine. He made his BSO debut with subscription concerts in March 2008, subsequently returning to the BSO podium in July 2008 substituting for James Levine at Tanglewood; in November 2008 at Symphony Hall replacing Gennady Rozhdestvensky; and in August 2009 at Tanglewood with soloist Yo-Yo Ma. He returns to the Symphony Hall podium for an all-Russian program on October 13 and for another series of subscription concerts in April. Also this season he leads subscription concerts with the Montreal, Colorado, Utah, Winnipeg, and San Antonio symphony orchestras, among others. This past summer he led outdoor concerts with the National Arts Centre Orchestra and with the Montreal Symphony at the Lanaudière Festival. In spring 2010 he will tour Europe with the Orchestre Philharmonique du Luxembourg and the Bochumer Symphoniker in Germany.
Born in Toronto into a musical family, Julian Kuerti began his training on the violin. While completing an honors degree in engineering and physics at the University of Toronto, he was also concertmaster and soloist with various orchestras. After taking a year off and touring Brazil with Kahana, a Toronto-based world-music band, he began his conducting studies in 2000 at the University of Toronto. That summer he was accepted as a student at the renowned Pierre Monteux School for Conductors in Maine, where he studied with Michael Jinbo and Claude Monteux. He also studied with David Zinman at the American Academy of Conducting at Aspen, and with the acclaimed Finnish conductor/teacher Jorma Panula at the NAC Conductors Programme in Ottawa. In 2005 he was one of two Tanglewood Music Center Conducting Fellows at the BSO's summer home, where he worked in master classes with James Levine, Kurt Masur, Stefan Asbury, and Rafael Frühbeck de Burgos, and led performances with the TMC Orchestra and TMC Fellows throughout the summer. That same year he finished his studies (begun in 2001) with Lutz Köhler at the University of the Arts Berlin. From 2005 to 2008 he served as founding artistic director and principal conductor of Berlin's Solistenensemble Kaleidoskop. He also served as assistant conductor to Iván Fischer and the Budapest Festival Orchestra, which he led in performances of Viktor Ullmann's opera *Der Kaiser von Atlantis* in the 2007-08 season.

Shi-Yeon Sung



Currently in her third season as a BSO assistant conductor, Korean conductor Shi-Yeon Sung made her Boston Symphony debut at Tanglewood in July 2008 with a program of Schumann and Mendelssohn, then appeared with the orchestra less than a week later, substituting for James Levine, leading Carter's *Three Illusions* and Horn Concerto in that summer's Elliott Carter Centenary Celebration. She made her subscription series debut in April 2009, and substituted for James Levine again this past Tuesday night conducting Stravinsky's *Symphony of Psalms* and Mozart's Requiem. Ms. Sung has won prizes at the 2007 Bamberg Gustav Mahler Conducting Competition, the 2006 International Conductors Competition Sir Georg Solti, the 2004 conducting competition for the Conducting Forum of the German Music Council, and the 2004 Female Conductors Competition in Solingen, Germany. In summer 2008 she also made her debut with the Los Angeles Philharmonic at the Hollywood Bowl. The 2008-09 season brought her BSO subscription series debut, as well as debuts with the Rotterdam Philharmonic, Milwaukee Symphony, and Elgin Symphony. Following her Korean conducting debut opening the 2008 season for the Seoul Philharmonic Orchestra at the Sejong Arts Center, she returned to that orchestra for further performances last season. Currently principal guest conductor of the Helsinborg Symphony, she has also led numerous other European orchestras. She made her formal conducting debut in 2002 with *Die Zauberflöte* in Berlin, followed by assisting posts in productions at the Theater Görlitz and at the Hans Otto Theater in Potsdam. She has since directed numerous opera projects. In her capacity as permanent guest conductor, she regularly directs the opening concert of the Summer Festival Kapfenburg. From 2003 to 2006, she was chief conductor of the Capella Academica, the symphony orchestra of Humboldt University Berlin. Born in 1975 in Pusan, South Korea, Shi-Yeon Sung began playing piano at age four. She won prizes in numerous youth competitions and gave her first solo concert at thirteen. In 2001 she received her master's degree in piano performance at the University of the Arts (UDK) in Berlin, Germany, as a student of Laszlo Simon and Erich Andreas, studying prior to that with Eckart Heiligers in Zurich. She has participated in numerous master classes, with Dietrich Fischer-Dieskau and Sergej Dorensky, among others. From 2001 to 2006 she undertook Kapellmeister and orchestral conducting studies with Rolf Reuter at the Hanns Eisler Academy of Music in Berlin, where she concluded her studies in August 2006 with a diploma in conducting. From August 2006 she continued her advanced conducting studies under Jorma Panula at the Royal College of Music in Stockholm, Sweden.

SHI-YEON SUNG conducting

CARTER "MOSAIC," FOR HARP AND CHAMBER ENSEMBLE

ANN HOBSON PILOT

ELIZABETH OSTLING, FLUTE, PICCOLO, AND ALTO FLUTE
KEISUKE WAKAO, OBOE
ROBERT SHEENA, ENGLISH HORN
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("We hanged our harps upon the willows..."—Psalm 137)
"On Birches": Allegro. Con gioia
("One could do worse than be a swinger of birches"—Robert Frost)

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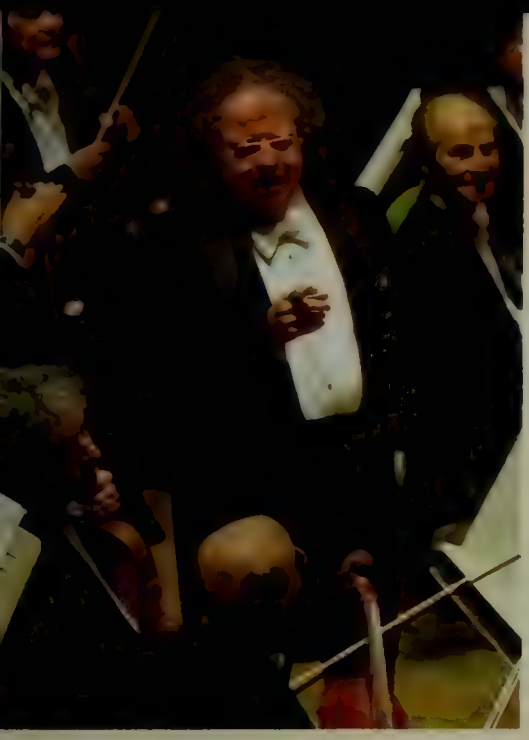
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Michael J. Lutch

From the Music Director

There are so many possibilities for the BSO's Symphony Hall programs—more than we could ever find time to play!—that it's always very exciting to begin each new subscription year. This is particularly the case this season, when we have so much incredibly varied repertoire within the space of just a few weeks.

On our Opening Night concert last Wednesday—a program we also played in New York to open the Carnegie Hall season—we had two distinguished soloists, Evgeny Kissin in Chopin's F minor piano concerto, and longtime BSO harpist Ann Hobson Pilot, who retired at the end of the Tanglewood season, but came back to play the world premiere of *On Willows and Birches*, a new concerto written for her as a retirement gift by John Williams. That program also featured music of Berlioz and Debussy, French repertoire for which the BSO has long been famous—and of which more tonight.

In between the Symphony Hall and Carnegie Hall openers, in what could not have been a stronger contrast to the music just mentioned, our first subscription program paired two of the greatest choral masterpieces ever written—Stravinsky's *Symphony of Psalms* and Mozart's Requiem—featuring our own Tanglewood Festival Chorus, which will mark its 40th anniversary next April. Tonight we add Beethoven to the list, in a performance of his Fourth Symphony that anticipates our complete symphony cycle coming up in a few weeks.

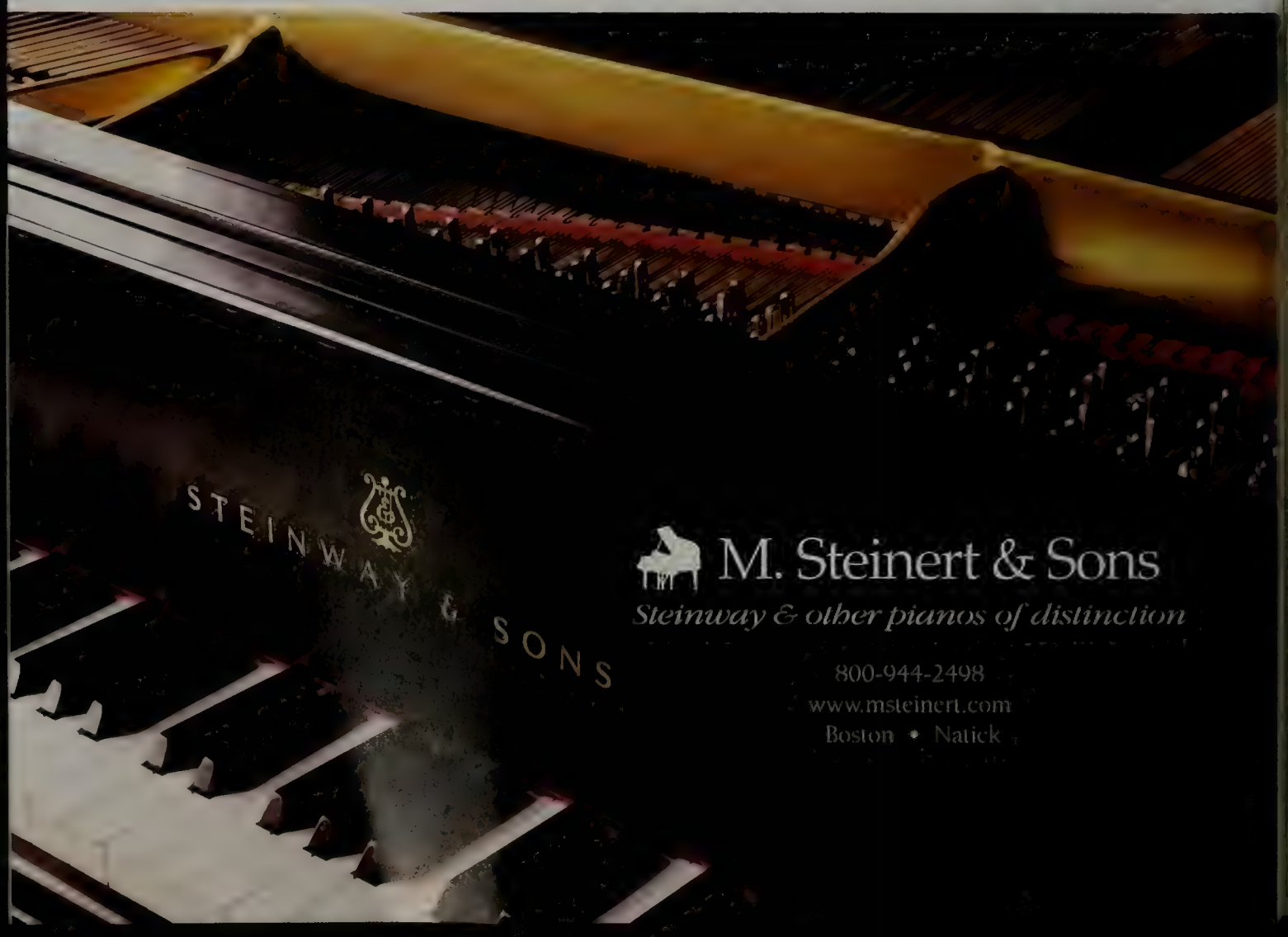
But of course the real reason for tonight's program is Ann Hobson Pilot, who's here to play one last concert for our BSO subscription audience. Not only is she repeating the new John Williams concerto from Opening Night, but she's also playing a Debussy piece that the BSO has played just once before (at Tanglewood in 1999, of course with Ann as soloist!) as well as Elliott Carter's *Mosaic* for harp and chamber ensemble,



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a BSO co-commission given its American premiere by Ann at Tanglewood in 2008. Finally, to close the concert, she'll sit in the BSO's principal harp chair one more time, alongside our new harpist, Jessica Zhou, for Ravel's *La Valse*, which will close the evening specifically at Ann's request.

Ann already had it in mind to retire several years ago, but—having known her from the time I worked with George Szell in Cleveland, where she studied with Cleveland Orchestra harpist Alice Chalifoux—I pleaded with her not to. The BSO and the Boston Pops have been amazingly fortunate to have had her among their players for so long, and it's been a particular privilege and honor for me to have worked together with her as BSO music director for the past five years.

I join with all of you—orchestra and audience—in wishing Ann and her husband Prentice only and all good things as she leaves the BSO to concentrate on her continuing work as a teacher, chamber musician, solo recitalist, and concerto soloist. Boy will we miss you!



Michael J. Lutch

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Ludwig van Beethoven

Symphony No. 4 in B-flat, Opus 60

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Franz Joseph von Lobkowitz in March 1807 (the "Coriolan" Overture and Piano Concerto No. 4 also receiving their premieres on that occasion), and conducting the first public performance on April 13, 1808, in Vienna at the Burgtheater.

BEETHOVEN'S FOURTH SYMPHONY IS SCORED for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work he had produced before this time was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his response to the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is also important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two

aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the



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home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too…"; the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred: the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE *of Beethoven's Symphony No. 4 was given by Theodor Eisfeld and the Philharmonic Society at the Apollo Rooms in New York on November 24, 1849.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of Beethoven's Fourth Symphony were given by Georg Henschel on December 2 and 3, 1881, during the orchestra's inaugural season, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Charles Munch, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Seiji Ozawa, Okko Kamu, Andrew Davis, Kurt Masur, Michael Tilson Thomas, Marek Janowski, John Eliot Gardiner, Franz Welser-Möst, Leonard Slatkin, André Previn (including the most recent subscription performances, in October 2008), Ilan Volkov, Bernard Haitink, and Mark Elder (the BSO's most recent Tanglewood performance, on July 20, 2007).*

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Michael J. Lutch

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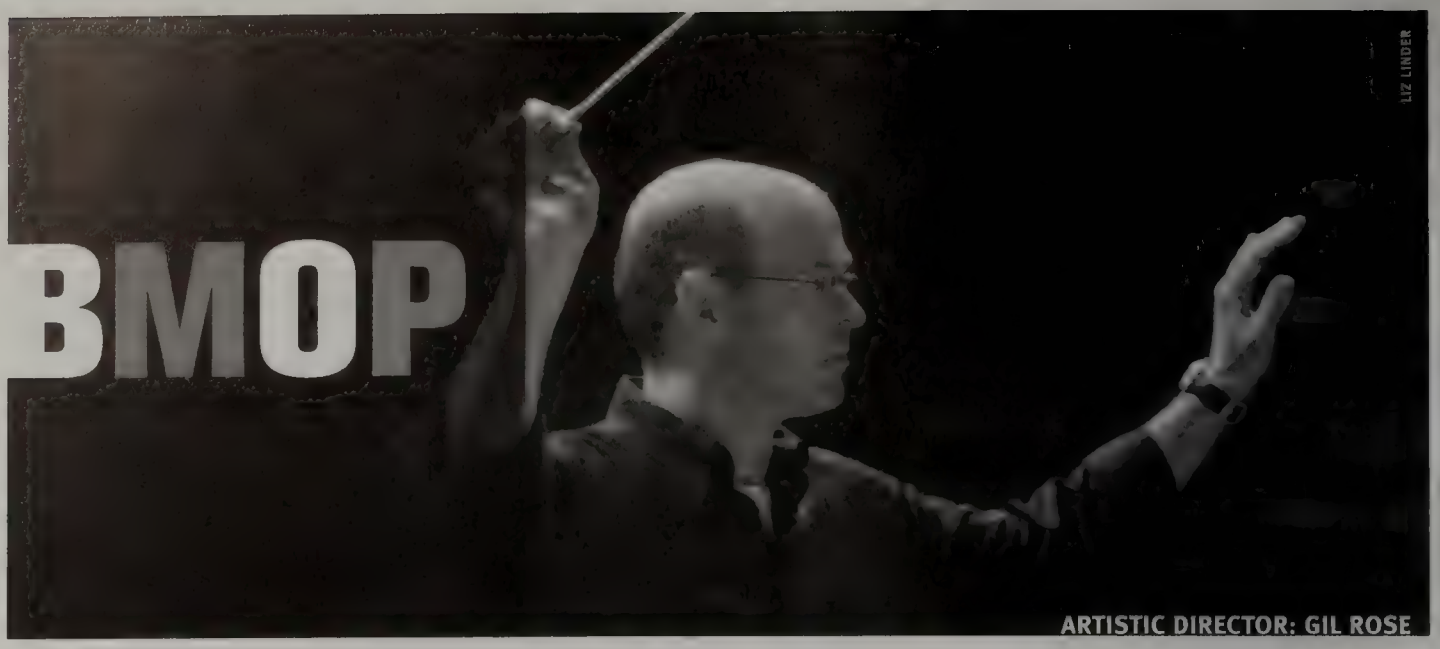
"Mosaic," for harp and chamber ensemble

ELLIOTT COOKE CARTER, JR., was born on December 11, 1908, in New York City, and lives there. He wrote "Mosaic" in 2004 to fulfill a joint commission from the Nash Ensemble of England and the Boston Symphony Orchestra for the Boston Symphony Chamber Players. The Nash Ensemble, with its harpist Lucy Wakeford, gave the world premiere in the Purcell Room in London on March 16, 2005. BSO principal harpist Ann Hobson Pilot gave the American premiere with Fellows of the Tanglewood Music Center conducted by Ryan Wigglesworth on July 22, 2008, at Tanglewood, during that summer's Festival of Contemporary Music, which was an all-Carter celebration of the composer's 100th birthday year. This is the first performance of the piece in a Boston Symphony Orchestra concert.

IN ADDITION TO THE SOLO HARP, the ensemble consists of flute (doubling piccolo and alto flute), oboe (doubling English horn), clarinet (doubling bass clarinet), violin, viola, cello, and double bass. "Mosaic" is about twelve minutes long.

In the past couple of decades, Elliott Carter has made a practice of writing instrumental concertos and concertante, that is, solo-with-ensemble, works, exploring the expressive and technical potential of a particular solo instrument versus a group of players. *Mosaic*, included in this celebration of the career of former BSO principal harp Ann Hobson Pilot, is the first of three Elliott Carter solo-and-ensemble pieces to be led by James Levine on Boston Symphony Orchestra concerts this season. *Mosaic* will be followed by Carter's *Dialogues* for piano and orchestra, featuring Pierre-Laurent Aimard, on January 28, 29, and 30, and his Flute Concerto, which will receive its American premiere with BSO principal flute Elizabeth Rowe on February 4, 5, and 9. These works continue the long relationship the composer has had with the BSO, which began when he was a young audience member at the orchestra's Carnegie Hall concerts in the early 1920s and continued through his Harvard years. The first piece of his performed by the orchestra was his Variations for Orchestra in 1964, and his Piano Concerto was premiered here in 1967.

In recent years the orchestra and James Levine have been among the most consistent



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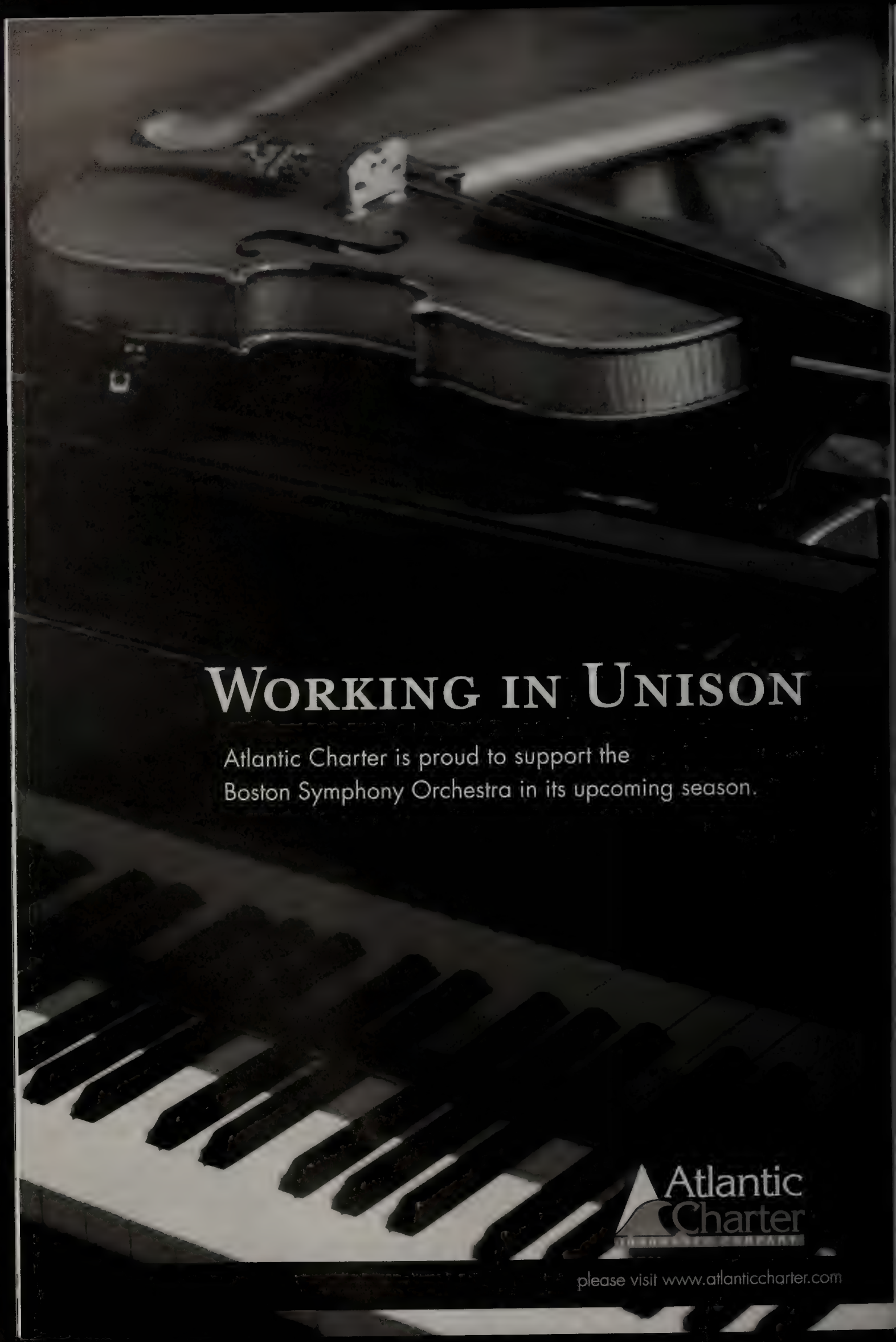


The great French harpist Carlos Salzedo (1885-1961), whose playing techniques Elliott Carter used in writing "Mosaic"

champions of Carter's music. Of the works to be performed this season, *Mosaic* and the Flute Concerto are BSO co-commissions, as was his *Interventions* for piano and orchestra, written for soloist Daniel Barenboim and conductor James Levine and premiered by them with the BSO to celebrate the composer's 100th birthday in December 2008. (The piece had its New York premiere with the same forces on the birthday itself in Carnegie Hall. There was cake.) A recent BSO-only commission was for his Horn Concerto, written for the orchestra's principal horn James Sommerville, who premiered it here in November 2007. These pieces are among a dozen or so such works in the composer's recent output, including concertos for oboe, violin, clarinet, and cello.

Mosaic is not a standard concerto but a "pocket concerto," one of those uniquely scored chamber ensemble pieces that have become a loosely identifiable genre in the past half-century or so. The origins of this kind of mixed-chamber piece can probably be traced to Schoenberg's 1911 *Pierrot Lunaire*. Beginning in the 1960s, as an alternative to orchestras, professional mixed-instrument new-music groups, constituted to play this kind of repertoire, began to crop up all over Europe and the United States. Founded in 1964, the Nash Ensemble, which co-commissioned *Mosaic*, was one of the first such groups in England. (The Boston Symphony Chamber Players was coincidentally founded in the same year by Erich Leinsdorf, although the group's repertoire is not exclusively modern.)

Prior to this piece, Carter had written for harp in a solo role for Ursula Holliger in his *Bariolage* and *Immer neu*, both of which are movements of his harp-and-oboe *Trilogy*. For *Mosaic*, Carter's imagination was fired by the exciting beginnings of modernism in music in the 1920s. The great French harpist Carlos Salzedo (1885-1961), who lived in the United States from 1909, was a brilliant pianist and harpist and co-founder, with Edgard Varèse, of the important International Composers Guild, and he significantly advanced the harp as a solo instrument with new playing methods beyond the arpeggio and melodic approaches. He spent much time in Maine, where he established the Salzedo


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Harp Colony in Camden. His "Salzedo Method" and fingering and pedal notations are widely used today. About *Mosaic*, Carter has written,

> Carlos Salzedo, the extraordinary harpist, was a member of the small group of modernists that surrounded Varèse and Ives in the 1920s and '30s and has remained a memory which I cherish. His unusual developments in harp technique always seemed to me too infrequently explored in recent times. So in writing *Mosaic*, I decided to explore many of his exciting inventions to recall his friendship in the early 1930s.
>
> The score is formed by many short mosaic-like tesserae [i.e., single tiles] that I hope make one coordinated impression.

The piece opens with solo harp and proceeds with the soloist trading comments with its tiny ripieno (accompanying group) in short contrasting episodes. Extended techniques for the harp include "rustling glissando," "snare drum effect," "slap pizzicato," "thunder," and a whistling sound made by running the fingers down the windings of the strings. Carter characteristically opposes, for example, winds against strings within the ensemble, and there is also a long accompanied oboe solo (another common occurrence in his late work). The ripieno has an extended passage by itself in the middle of the piece. A quiet passage for harp alone near the end elicits a sharp reaction from the group, but the soloist holds her ground and ends the piece quietly.

Robert Kirzinger

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Claude Debussy

"Danses sacrée et profane," for harp and string orchestra

ACHILLE-CLAUDE DEBUSSY was born on August 22, 1862, at St. Germain-en-Laye, France, and died on March 25, 1918, in Paris. He composed these two "DANSES pour HARPE Chromatique avec accompt d'orchestre d'instruments à Cordes" (as the title appears on the first page of the score; "Dances for chromatic harp with string orchestra") in 1904, also producing an arrangement for two pianos that year. Edouard Colonne conducted the first performance, in Paris on November 6, 1904.

The *Danses sacrée et profane* of Claude Debussy—who had composed his *Faun* Prelude about a decade earlier and was, in 1904, when he wrote these dances, still working on *La Mer*—were a promotional endeavor, commissioned by the piano- and harp-manufacturing firm of Pleyel to demonstrate the possibilities of the new design of the chromatic harp. The instrument, meant to make things easier for players of that angelic but bewildering (for non-harpists) instrument, was a failure. It was hideously heavy (about 130 lbs.), required players to learn an entirely new technique, and, worst of all, could only produce glissandos in the key of C. Still, we must be grateful to Gustave Lyon, Director of Pleyel, Wolff, & Cie., for his misstep, for Debussy transmuted his advertising copy into poetry. The "Sacred Dance" is atmospheric and grave, while the "Profane" one might best be described as a waltz with Spanish seasoning.

Michael Steinberg

To read about MICHAEL STEINBERG, *see page 17 of this program book.*

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCE *of Debussy's "Danses sacrée et profane" took place at Tanglewood on August 20, 1999, with Ann Hobson Pilot as soloist; Charles Dutoit conducted. More recently, Ms. Pilot played the two dances in a version for harp and string quintet this past summer at Tanglewood, in the Friday Prelude concert of July 31, 2009, in Seiji Ozawa Hall.*

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John Williams

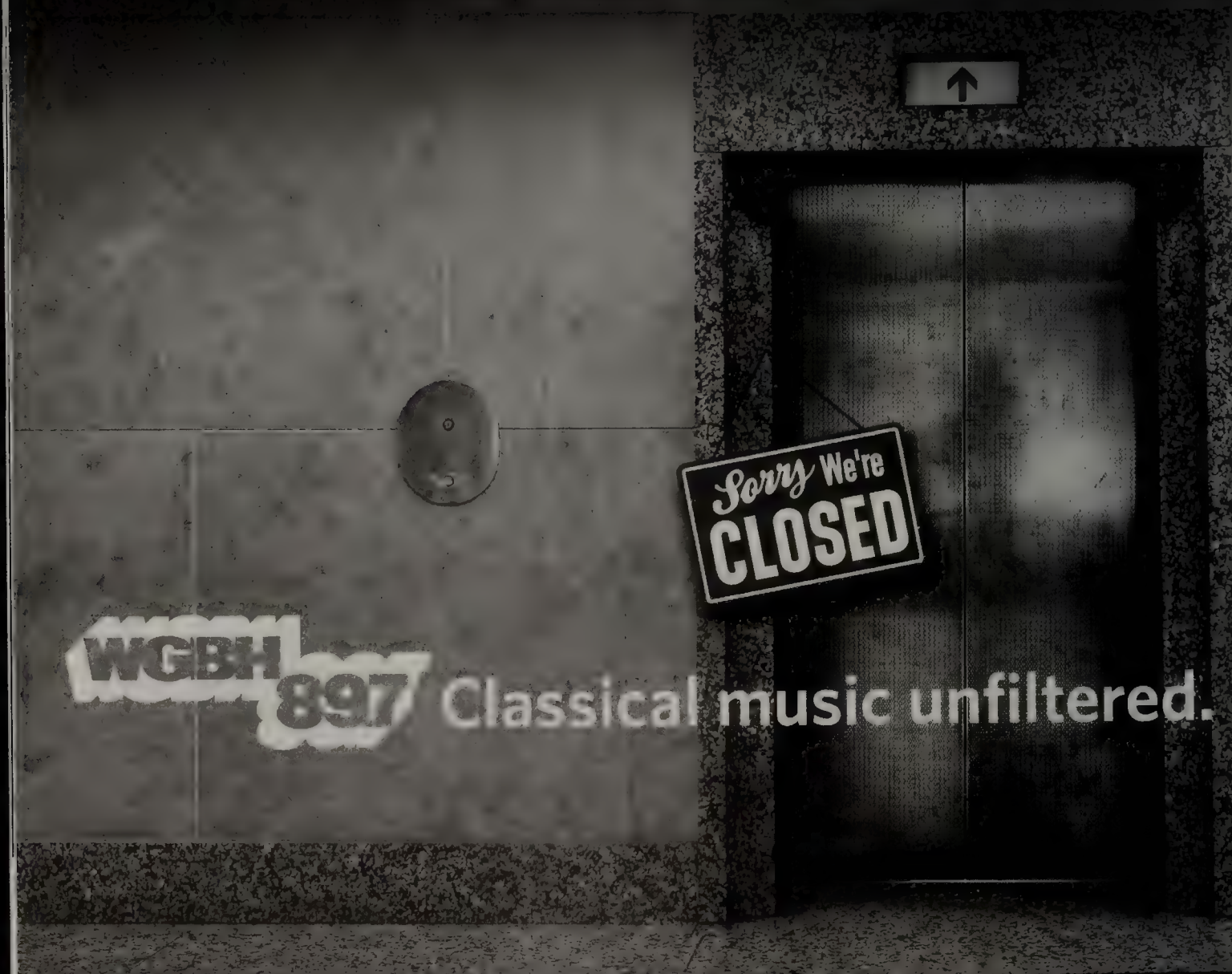
"On Willows and Birches," Concerto for Harp (2009)

JOHN TOWNER WILLIAMS was born on February 8, 1932, in New York City and lives in Los Angeles, California. He wrote his "On Willows and Birches," Concerto for Harp, in late 2008 and early 2009 for harpist Ann Hobson Pilot. The score is inscribed "Written to celebrate the illustrious career and outstanding artistry of Ann Hobson Pilot... With admiration and affection. –J.W." Ann Hobson Pilot played the world premiere performance with James Levine and the Boston Symphony Orchestra in this season's Opening Night gala concert on September 23, 2009, a program they repeated in New York to open the Carnegie Hall season this past Thursday night, October 1.

THE TWO MOVEMENTS OF "ON WILLOWS AND BIRCHES" have separate scorings. In addition to the solo harp, "On Willows" calls for two flutes, piccolo, two clarinets, bass clarinet, percussion (glockenspiel, marimba, vibraphone, crotales, small glass bowl, small triangle), celesta, and strings (without double basses). "On Birches" calls for solo harp, two flutes, two oboes, English horn, two clarinets, two bassoons, three horns, percussion (vibraphone, marimba, crotales, small triangle, tambourine, small tambourine, high suspended cymbal, tom-toms, tuned medium and low drums), celesta, harp, and strings (including double basses). The concerto is about fifteen minutes long.

Ann Hobson Pilot's remarkable career with the Boston Symphony Orchestra will resonate in the orchestral world for a long time to come, as will her continuing life as a musician outside the orchestra, as a soloist, teacher, and researcher into the history of her instrument. She began her tenure with the BSO in 1969 and in 1980 was named principal harp. She has frequently performed as soloist with the orchestra, and now, for the first time, on the occasion of her retirement from the BSO, she plays a piece specifically written for her—a gift from someone who knows her playing especially well, composer/conductor John Williams, a colleague of thirty years' standing who got to know her during his years as conductor of the Boston Pops (1980-1993). Ms. Pilot has had works written for her before, among them Thomas Oboe Lee's 1985 Harp Concerto; and she commissioned and premiered a concerto by Kevin Kaska. She is also the harpist for the

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Boston Symphony Chamber Players, for whom, along with the Nash Ensemble, Elliott Carter wrote his harp-and-ensemble piece *Mosaic* (she gave the American premiere of that work in July 2008 at Tanglewood).

It was Ms. Pilot who first suggested to Williams that he write a concerto for her to play, beginning with casual suggestions years ago. He demurred, given his schedule and his awareness of the difficulty of writing for the harp as a solo instrument with orchestra. (On top of the complexities of harp-playing technique, balancing the orchestral accompaniment so the harp can be heard is a notoriously tricky task.) Ms. Pilot's earnest request last year, linked with her impending retirement, caused Williams to change his mind: "I thought about it, and thought about the privilege of being asked to do this for this truly great woman." He then embraced the opportunity to pay tribute to one of the orchestral world's most admired performers. By November 2008, it had been decided that the concerto would be the centerpiece of the BSO's gala concerts for the orchestra's own Symphony Hall opening night this season as well as for Carnegie Hall's opener. Williams began the piece in fall of 2008, largely finishing the second movement by the end of the year and the first sometime later. Further tweaking has taken place over the course of 2009 after conversations and read-throughs with his soloist.

John Williams is, of course, the composer of perhaps the greatest body of film music in history; this aspect of his career needs little introduction. Fans of the five-time Academy Award-winner's soundtracks for *Jaws*, *Star Wars*, *Schindler's List*, and *Memoirs of a Geisha* may not be aware of his stint conducting and arranging for service bands during his Air

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James Levine, John Williams, and Ann Hobson Pilot rehearsing "On Willows and Birches" at Tanglewood, July 2009 (photo by Michael J. Lutch)

Force service, his composition studies with Mario Castelnuovo-Tedesco at UCLA, or his piano studies with the legendary Rosina Lhévinne at Juilliard. His early professional work was as a studio and jazz pianist and composer for television. He won two Emmys while in his thirties; his first Oscar was for his adapted soundtrack to *Fiddler on the Roof* (1971). From their beginnings in the 1970s, his longtime collaborations with the directors Steven Spielberg and George Lucas have become among the most celebrated of such relationships in Hollywood lore, leading to four of his five Oscars and some of the most recognizable tunes on the planet.

Film music, at least in the classic sense, is a collaboration-intensive pursuit, requiring great trust between director and composer and the latter's close understanding of what and how his music envelopes, underlines, and enhances. The preexisting story, images, and mood are there to trigger the imagination, and in Williams's scores the music goes further, becomes virtually a character in itself. It shouldn't be surprising, then, that his concert music similarly draws on the inspiration of collaboration and occasion. His recent symphonic poems *Tributes: for Seiji* and *Soundings* were both inspired by concert hall architecture; the former, celebrating Seiji Ozawa's 25th anniversary as music director of the BSO, by the acoustic qualities of Boston's Symphony Hall, and the latter, written to inaugurate the Los Angeles Philharmonic's Walt Disney Concert Hall, responding to that hall's sound as well as to Frank Gehry's majestic design. His *Air and Simple Gifts*, a chamber work written for Barack Obama's inaugural ceremony, employs a familiar Shaker tune to evoke American optimism.

Most of Williams's major concert works are concertos, taking their cue from his interactions with many great musician with whom he has worked as composer and conductor. Yo-Yo Ma was the recipient of the composer's Cello Concerto, commissioned by the Boston Symphony Orchestra for the opening of Tanglewood's Ozawa Hall, as well as the cello-and-orchestra work *Heartwood* and the Three Pieces for Solo Cello. His *TreeSong* for violin and orchestra was written for soloist Gil Shaham; this was also premiered by the



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BSO at Tanglewood. Other concertos include a piece for Dale Clevenger, principal horn of the Chicago Symphony Orchestra, *Five Sacred Trees* for Judith LeClair, principal bassoon of the New York Philharmonic (on the occasion of that orchestra's 150th anniversary), and half a dozen more. Because of Williams's relationship to the BSO and Boston Pops, it follows that many of his concerted works have originated with BSO players. His Concerto for Tuba, written in 1985 for former BSO member Chester Schmitz and the Boston Pops for the Pops' centennial season, and more recently his Concerto for Viola, written for Boston Pops principal violist Cathy Basrak, who premiered it with Williams and the Pops this past spring, are now joined by his gift to Ann Hobson Pilot, *On Willows and Birches*, Concerto for Harp.

The title of the concerto ties it to many others of Williams's works with its reference to trees, which are an ongoing fascination for the composer. In a recent interview about writing this work for Ann Hobson Pilot, he related,

> In thinking about what to write for her, in the process of my reading about trees, which I do fairly frequently, I came upon a quote from the Biblical Psalm 137, "We hanged our harps upon the willows."...This fascinated me, the picture of harps hanging on the trees with the wind wafting through the strings of the harps making, one can imagine, a beautiful, very delicate, subtle sound. I thought, what a wonderful idea for a movement for the harp, and so the first movement is called "On Willows."
>
> To contrast that—more trees, really—I've always loved the Frost poem "On Birches," and the idea of, as I remember in my mind, the picture of the little boy swinging on the birch branches. Musically, the idea of the second movement... is to contrast "Willows," in the sense that it would offer a rhythmic vitality, in contrast to this impressionistic or diaphanous kind of quality of the first movement, and show the rhythmic brilliance of Ann Hobson Pilot and what the harp can contribute to that. And also, the idea of "swinger" of birches ["One could do worse than be a swinger of birches"—Robert Frost]—"swinger" in our language has a lot of connotations; it might suggest a dance, some movement, some light feeling of choreographic activity.

Psalm 137, which famously begins "By the waters of Babylon we sat down and wept," is a song of the Hebrew exile in Babylon. When their captors ask for a song, the heartbroken people are silent, and instead hang their instruments among the weeping willows. "On Willows" takes this mood and image and evokes the sorrow of the exile and the wind in the trees and in the strings of the hanging harps. The soloist shifts seamlessly between clearly ringing pitches and free, gestural glissandos. The orchestral scoring is atmospheric, and in particular the celesta plays the role of creating a kind of sonic halo around the soloist. The movement ends with a short notated cadenza. The second movement, marked "Allegro. Con gioia"—"with joy"—is dancelike, full of syncopation and distinct changes of meter. The orchestra is far more assertive, joining in the festivities whose "main purpose," says the composer, "is to celebrate a great woman and a great career."

Robert Kirzinger



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Maurice Ravel

"La Valse," Choreographic poem

JOSEPH MAURICE RAVEL was born on March 7, 1875, in Ciboure, near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, and died on December 28, 1937, in Paris. He composed "La Valse" in 1919 and 1920, basing it on sketches he made before the war for a symphonic poem with the intended title "Wien" ("Vienna"). Ravel and Alfredo Casella performed a two-piano version of "La Valse" in November 1920 at a concert of Arnold Schoenberg's Society for Private Musical Performances. The orchestral version was given its premiere by Camille Chevillard and the Lamoureux Orchestra of Paris on December 12 that year.

THE SCORE OF "LA VALSE" calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, triangle, tambourine, side drum, bass drum, cymbals, castanets, tam-tam, crotales, two harps, and strings.

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others who had added a special Viennese lilt to the waltz. (In this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written.)

The first sketches for *Wien* apparently date from 1907, when Ravel was completing

another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled *Vienna*. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title "*La Valse, Poème chorégraphique*," and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario.) So *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out *fortissimo*.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's

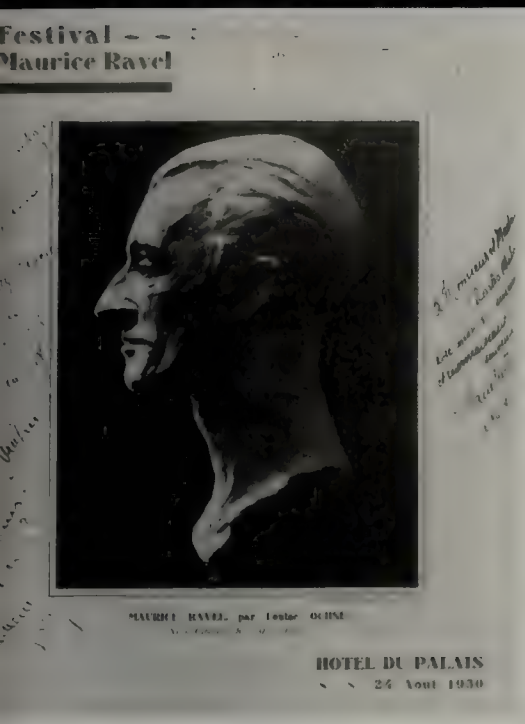


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La Valse has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE AMERICAN PREMIERE OF "LA VALSE" *was given on October 28, 1921, with Alfred Hertz conducting the San Francisco Symphony Orchestra.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of "La Valse" were on January 13 and 14, 1922, with Pierre Monteux, subsequent BSO performances being led by Monteux, Serge Koussevitzky, Ravel himself (in January 1928), Richard Burgin, Paul Paray, Leonard Bernstein, Charles Munch, Ernest Ansermet, Georges Prêtre, Michael Tilson Thomas, Seiji Ozawa, Charles Dutoit, Kurt Masur, Dennis Russell Davies, Christoph von Dohnányi (the most recent subscription performances, in April 2005), and Ludovic Morlot (the most recent Tanglewood performance, on July 28, 2006).*

To Read and Hear More...



Although now more than ten years old, the second edition of David Schiff's *The Music of Elliott Carter* (1998) is the place to start for a detailed study of Carter's music. Despite some discussion of technique, the book is for the most part accessible to a concertgoing audience (Cornell University Press). Just published is *Elliott Carter: A Centennial Portrait in Letters and Documents*, edited by Anne Schreffler of Harvard University and Felix Meyer of the Paul Sacher Foundation (Boydell Press). *Elliott Carter: A Centennial Celebration*, edited by Marc Ponthus and Susan Tang, includes a conversation about Carter's music between Ponthus and Pierre Boulez as well as articles and tributes by Fred Lehrdahl, Charles Rosen, John Ashbery, Alvin Curran, and others (Pendragon Press "Festschrift Series" paperback). *Elliott Carter, Collected Essays and Lectures, 1937-1995*, edited by Jonathan Barnard, compiles the composer's early reviews and later essays on his own and others' music (University of Rochester paperback). David Schiff wrote the Carter essay in The New Grove II (2001). The essay in the 1980 edition of The New Grove Dictionary is by Bayan Northcott. The most recent full biography of Carter is in French—Max Noubel's *Elliott Carter et le temps fertile* (Contrechamps). A short biography, news, and other useful information about Carter can be found on the website of his publisher, Boosey & Hawkes (www.boosey.com). Also on the web is Frank Oteri's interesting and unstuffy interview with the composer on the website of the American Music Center, www.newmusicbox.org, although it's from spring 2000 (search for "Elliott Carter"). Frank Scheffer's touching 2004 documentary on Carter, *A Labyrinth of Time*, is available on DVD (Juxtapositions).

Carter's *Mosaic* has been recorded twice, for discs released in time for the composer's 100th birthday in December 2008: by the Toronto-based New Music Concerts Ensemble, Robert Aitken, director, with Carter's *Dialogues* for piano and orchestra and a few smaller pieces (Naxos); and by harpist Ursula Holliger and a group including her husband, oboist Heinz Holliger. Carter's Oboe Quartet, written for Heinz Holliger, the song cycle *Tempo e Tempi*, and some smaller works are also on that disc (Neos). Nearly all but the most recent of Carter's works are available on CD. James Levine recorded Carter's Variations for Orchestra in 1990 with the Chicago Symphony Orchestra (Deutsche Grammophon), and again recently with the Munich Philharmonic (Oehms Classics). There are many other good recordings of Carter's orchestral music. Of particular interest is an ongoing Bridge series featuring excellent performances by the likes of longtime Carter devotees Fred Sherry, Nicolas Hodges, Charles Rosen, and Oliver Knussen. The series so far includes seven discs, with an eighth in production.



The article on John Williams in the New Grove Dictionary of Music and Musicians is by Christopher Palmer and Martin Marks. There is a website dedicated to Williams maintained by the Sony Classical label. Unfortunately its discography for the composer mixes in recordings by another John Williams, the well-known classical guitarist, which may distract the casual browser. In addition to recordings of his film scores and many recordings with the Boston Pops as composer and conductor, much of John Williams's music for the concert hall has been made available on compact disc. Williams led the Boston Symphony Orchestra and soloist Gil Shaham in a recording of his *TreeSong* for violin and orchestra, the Violin Concerto, and concert music from the film *Schindler's List* (Deutsche Grammophon). Among other discs are Yo-Yo Ma's recording of the Cello Concerto and other works with Williams leading the Los Angeles Recording Arts Orchestra (Sony Classical), and Judith LeClair performing his bassoon concerto *Five Sacred Trees* with the composer conducting the London Symphony Orchestra (also Sony).

Robert Kirzinger



Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan

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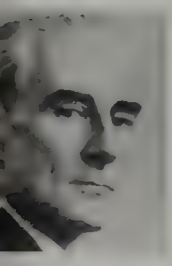
Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Michael Steinberg's program notes on the nine Beethoven symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the symphonies are among his *Essays in Musical Analysis* (Oxford). Other useful treatments of the symphonies include George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback).

The Boston Symphony Orchestra recorded Beethoven's Symphony No. 4 with Erich Leinsdorf in 1966 as part of their complete Beethoven symphony cycle (RCA). Other noteworthy complete cycles include (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Bernard Haitink's with the London Symphony Orchestra (LSO Live), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), George Szell's with the Cleveland Orchestra (Sony Classical), and Osmo Vänskä's with the Minnesota Orchestra (BIS). Period-instrument recordings have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (Oiseau-Lyre). Historic recordings include studio and live renditions of the Fourth led by Wilhelm Furtwängler (with the Vienna Philharmonic and Berlin Philharmonic) and Arturo Toscanini (with the NBC Symphony and BBC Symphony). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—has been reissued on CD in impressively listenable sound (Naxos).



Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). Roger Nichols's *The life of Debussy* is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Also useful are David Cox's *Debussy Orchestral Music* in the series of BBC Music Guides, which includes some discussion of *Danses sacrée et profane* (University of Washington paperback); Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb (Oxford); and two recent collections of essays: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press).

Among the various recordings of the *Danses sacrée et profane* is one featuring Alice Chalifoux (Ann Hobson Pilot's teacher) with Pierre Boulez and the Cleveland Orchestra (Sony). Others include conductor Bernard Haitink's with harpist Vera Badings and the Concertgebouw Orchestra of Amsterdam (Philips), James Galway's with Marisa Robles and the Chamber Orchestra of Europe (RCA), Jean Martinon's with Marie-Claire Jamet and the ORTF National Orchestra (EMI), and Yan Pascal Tortelier's with Rachel Masters and the Ulster Orchestra (Chandos). Pianists Stephen Coombs and Christopher Scott have recorded the two-piano version, on a disc of Debussy's complete music for two pianos (Helios).



Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides provides a good brief introduction to that subject (University of Washington paperback). Davies also wrote *The Gallic Muse*, a useful book with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the 2001 edition of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also of interest are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder), and Benjamin Ivry's *Maurice Ravel: a Life* (Welcome Rain).

There have been four commercial recordings of *La Valse* with the Boston Symphony Orchestra: from 1955 (monaural) and 1962 (stereo) under Charles Munch (both RCA), from 1974 under Seiji Ozawa (Deutsche Grammophon), and from 1995 under Bernard Haitink (Philips). An exciting 1962 Munch/BSO broadcast is in the twelve-disc box "Boston Symphony Orchestra, Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000" (available at the Symphony Shop). Other choices, of varying vintage, include Ernest Ansermet's with the Orchestre de la Suisse Romande (Decca), Pierre Boulez's with the Cleveland Orchestra (Sony), André Cluytens's with the Orchestra of the Paris Conservatoire (EMI), Charles Dutoit's with the Montreal Symphony (Decca), Jean Martinon's with the Orchestre de Paris (EMI), and Paul Paray's with the Detroit Symphony Orchestra (Mercury Living Presence). Recordings of the two-piano version include two with Martha Argerich (with Alexandre Rabinovich most recently, on Warner Classics; and with Nelson Freire on Philips); Vladimir Ashkenazy and Vovka Ashkenazy (a recent release on London/Decca), and Earl Wild with Christian Steiner (a reissue on Ivory Classics).

Marc Mandel



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Guest Artist



Ann Hobson Pilot

Ann Hobson Pilot retired from the Boston Symphony Orchestra at the end of the 2009 Tanglewood season, following forty years of service to the orchestra. Ms. Hobson Pilot became principal harp of the BSO in 1980, having joined the orchestra in 1969 as assistant principal harp and principal harp with the Boston Pops. Prior to her time with the BSO, she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra. A graduate of the Cleveland Institute of Music, she has also had an extensive solo career, performing with many American orchestras as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Hobson Pilot holds a Doctor of Fine Arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. She is currently working with the producer of "Musical Journey," Susan Dangel, to create a new half-hour documentary which will tell the story of her life in music (www.musicaljourney.org). In September 1999 Ms. Hobson Pilot traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work she commissioned. Ms. Hobson Pilot has been a faculty member at the New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage and has also performed with the Boston Symphony

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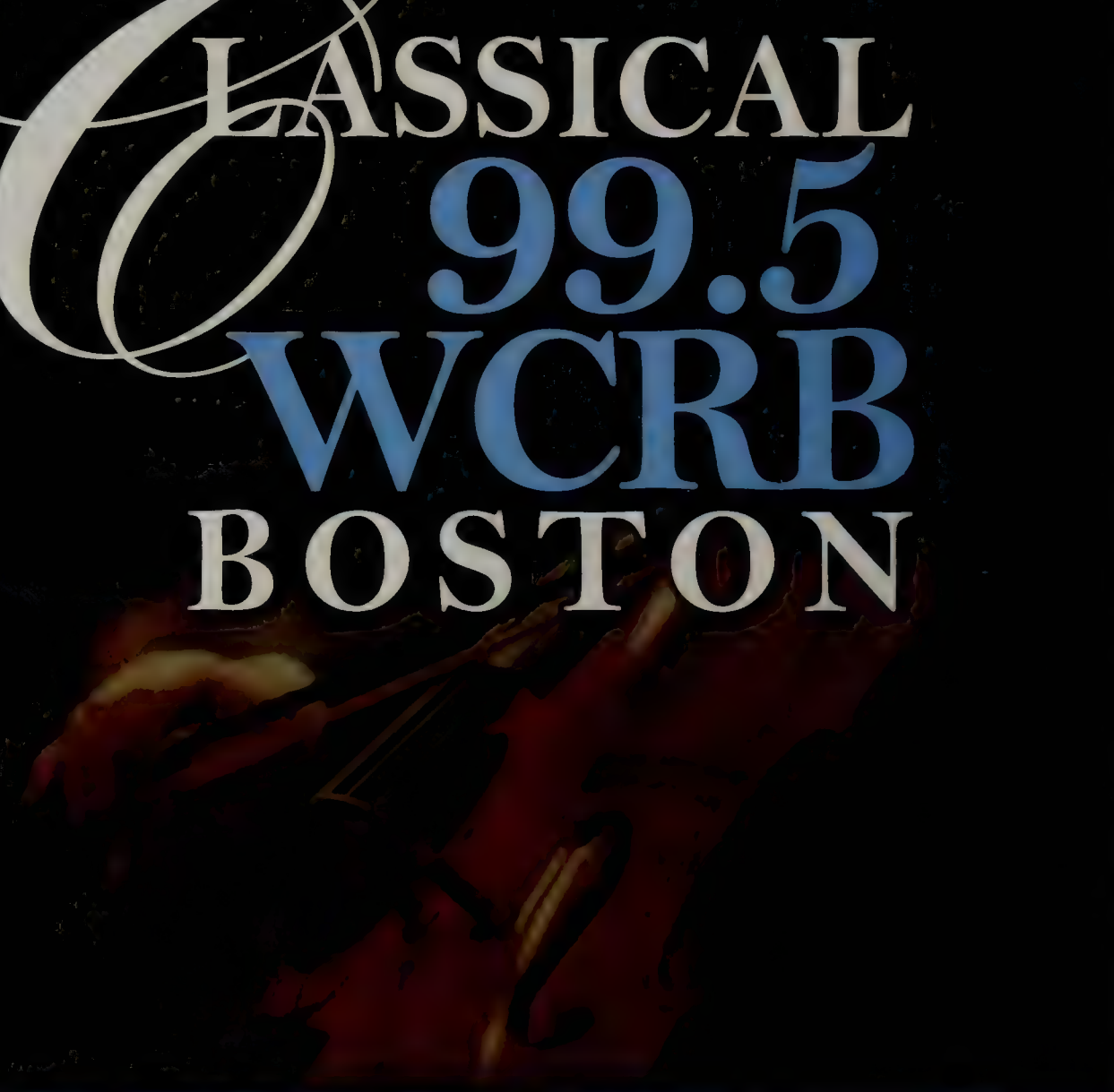
Chamber Players, the Ritz Chamber Players, and the Marlboro, Newport, and Sarasota music festivals, among others. Ann Hobson Pilot played the world premiere of John Williams's *On Willows and Birches* in the BSO's Opening Night gala concert last week, as part of a program repeated by James Levine and the orchestra in New York to open Carnegie Hall's 2009-10 season two nights ago. Previous BSO appearances have featured Ms. Hobson Pilot as soloist in works by Mozart, Frank Martin, Ginastera, Debussy, and Turina.



Ann Hobson Pilot takes her retirement bow in April 2009, at the end of the BSO's 2008-09 subscription season (photo by Michael J. Lutch)

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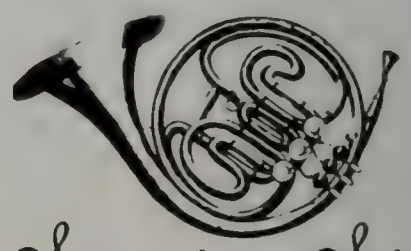
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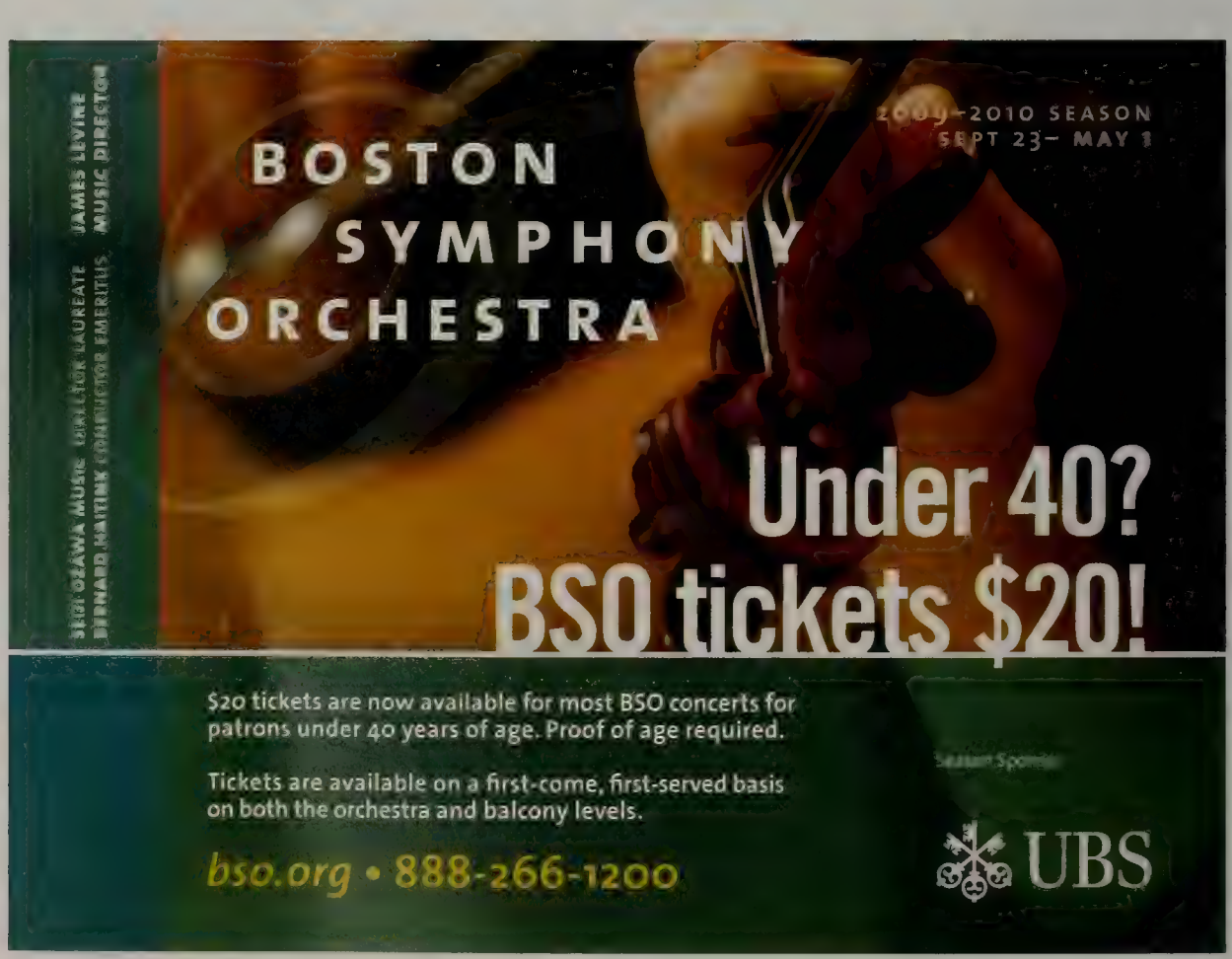


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Thursday, October 8, 8pm
Friday, October 9, 1:30pm
Saturday, October 10, 8pm
Tuesday, October 13, 8pm

VASILY PETRENKO conducting (October 8, 9, 10)
JULIAN KUERTI conducting (October 13)

STRAVINSKY "SCHERZO FANTASTIQUE," OPUS 3

RACHMANINOFF "THE ISLE OF THE DEAD," SYMPHONIC POEM, OPUS 29

{ I N T E R M I S S I O N }

SHOSTAKOVICH SYMPHONY NO. 10 IN E MINOR, OPUS 93
Moderato
Allegro
Allegretto
Andante—Allegro

PRE-CONCERT TALKS BY HARLOW ROBINSON OF NORTHEASTERN UNIVERSITY

St. Petersburg-born conductor Vasily Petrenko, chief conductor of the Royal Liverpool Philharmonic, makes his BSO debut in the first three performances of this all-Russian program, and BSO assistant conductor Julian Kuerti leads the final concert of the series, on October 13. One of Stravinsky's earliest works, the 1908 *Scherzo fantastique* shows the imprint of the composer's studies with Rimsky-Korsakov. Stravinsky himself declared that it owed less to Rimsky than to "Mendelssohn via Tchaikovsky." This brilliant concert-opener contrasts strongly with Rachmaninoff's tone poem *The Isle of the Dead*, a substantial, atmospheric work inspired by a famous series of paintings by the Swiss artist Arnold Böcklin. Completed in 1909, the piece was first performed by the BSO under the composer's direction that year. Shostakovich's Symphony No. 10 was a response to the death of Joseph Stalin in 1953. Written eight years after his Symphony No. 9 and considered one of his finest, the Tenth seems partly to have been an exorcism of his resentment of the Soviet leader.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'B' October 8, 8-10
Friday 'A' October 9, 1:30-3:30
Saturday 'B' October 10, 8-10
Tuesday 'B' October 13, 8-10

VASILY PETRENKO, conductor (October 8, 9, 10)
JULIAN KUERTI, conductor (October 13)

STRAVINSKY	*Scherzo fantastique*
RACHMANINOFF	*The Isle of the Dead,* Symphonic poem
SHOSTAKOVICH	Symphony No. 10

Thursday 'D' October 15, 8-10:10
Friday 'B' October 16, 1:30-3:40
Saturday 'B' October 17, 8-10:10
Tuesday 'C' October 20, 8-10:10

LUDOVIC MORLOT, conductor
PETER SERKIN, piano

MARTINŮ	*The Frescoes of Piero della Francesca*
STRAVINSKY	*Capriccio* for piano and orchestra
THOMAS	*Helios Choros II (Sun-God Dancers)* (American premiere; BSO co-commission)
TCHAIKOVSKY	*Francesca da Rimini,* Symphonic fantasy after Dante

Programs and artists subject to change.



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MARC-ANDRÉ HAMELIN, piano

SCHULHOFF	Concertino for flute, viola, and double bass
CARTER	Eight Etudes and a Fantasy, for wind quartet
BRAHMS	Piano Quartet No. 3 in C minor, Op. 60

Thursday, October 22, 10:30am (Open Rehearsal)
Thursday 'C' October 22, 8-10:15
Friday 'A' October 23, 1:30-3:45
Saturday 'A' October 24, 8-10:15

JAMES LEVINE, conductor

BEETHOVEN	Symphony No. 1
The Complete Symphonies, Program 1	Symphony No. 2
	Symphony No. 5

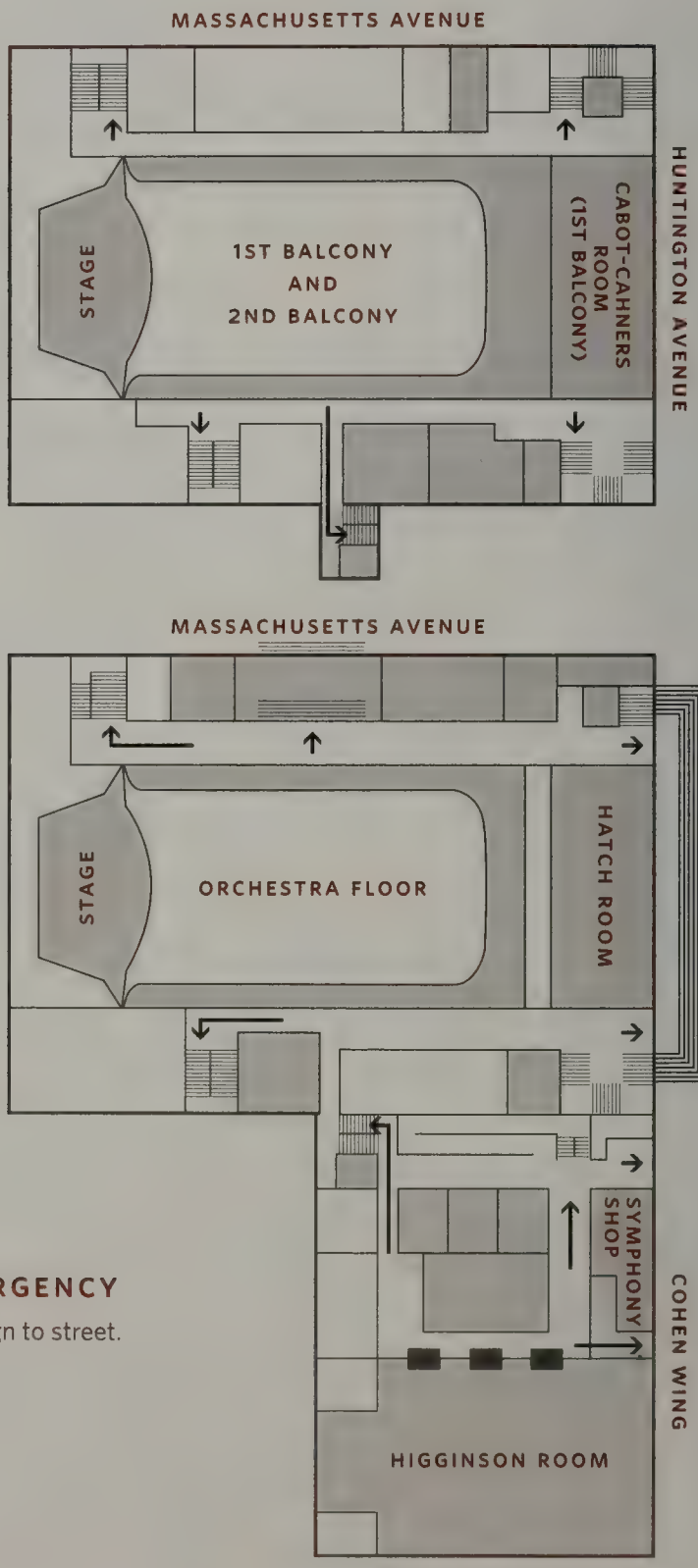
Tuesday 'B' October 27, 8-10
Thursday 'A' October 29, 8-10

JAMES LEVINE, conductor

BEETHOVEN	Symphony No. 4
The Complete Symphonies, Program 2	Symphony No. 3, *Eroica*

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

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Table of Contents | Week 3

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 THIS WEEK'S PROGRAM

Notes on the Program

31 Igor Stravinsky

35 Sergei Rachmaninoff

43 Dmitri Shostakovich

53 To Read and Hear More...

Guest Artists

59 Vasily Petrenko

60 Julian Kuerti

63 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

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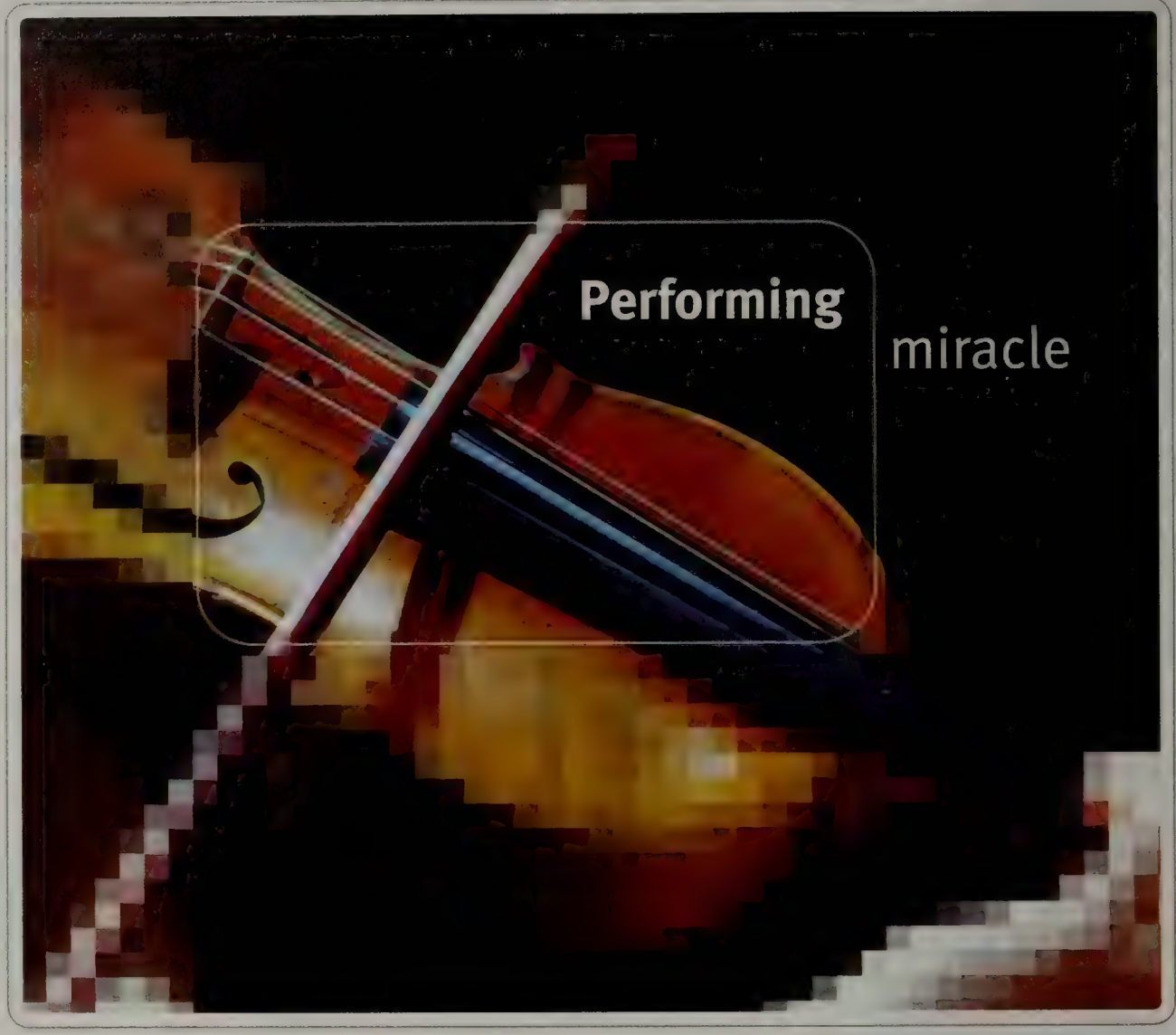
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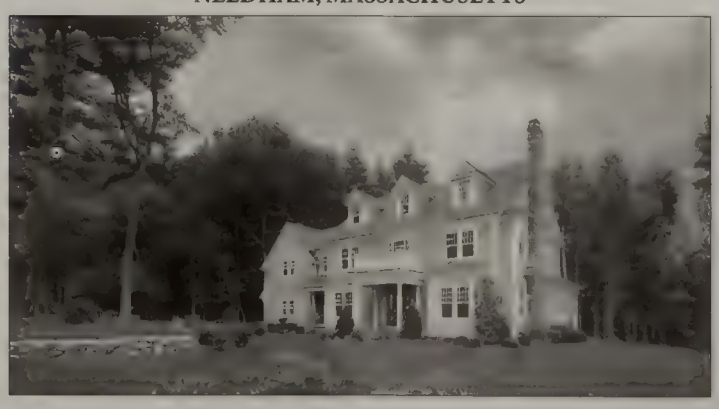
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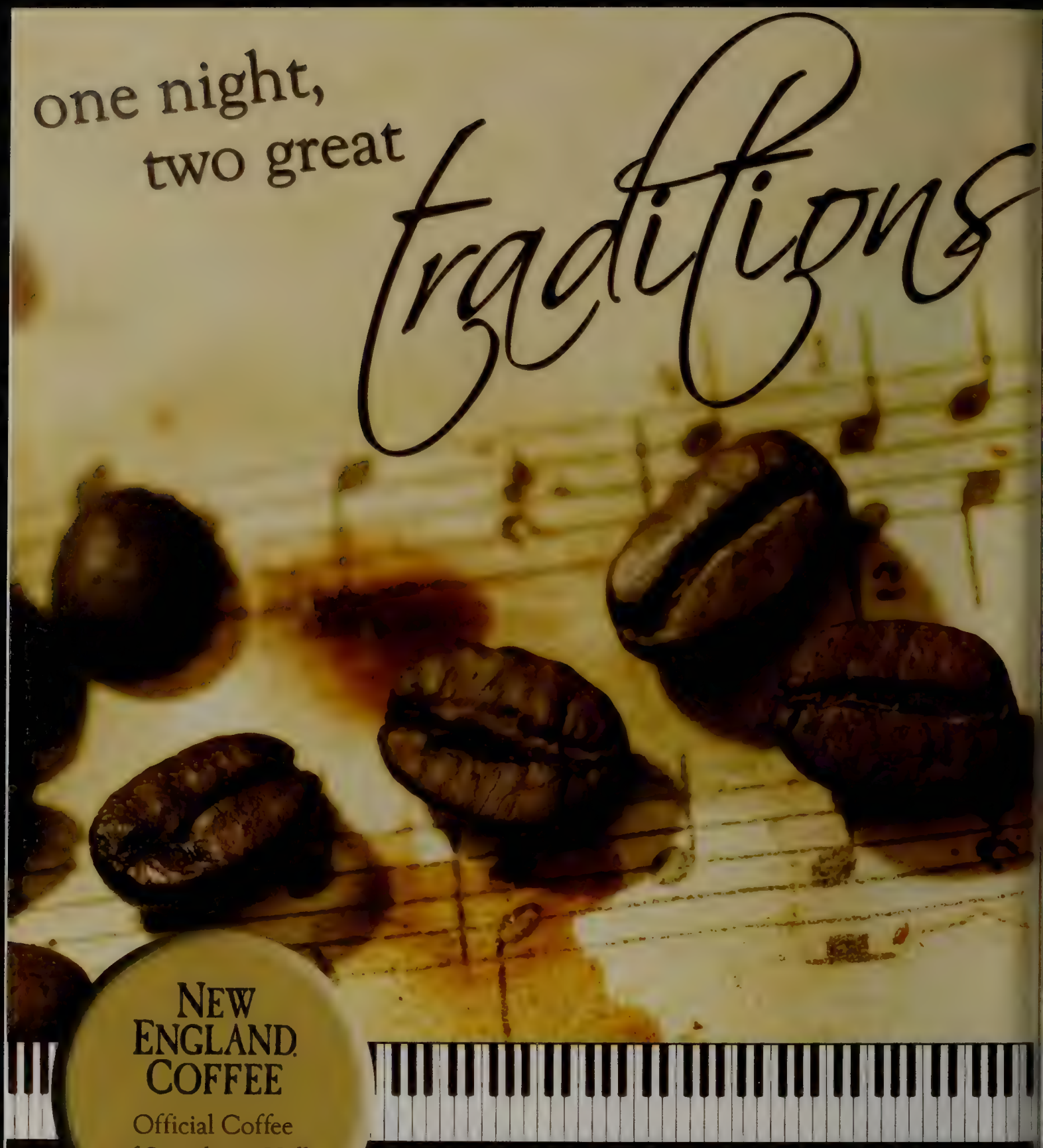
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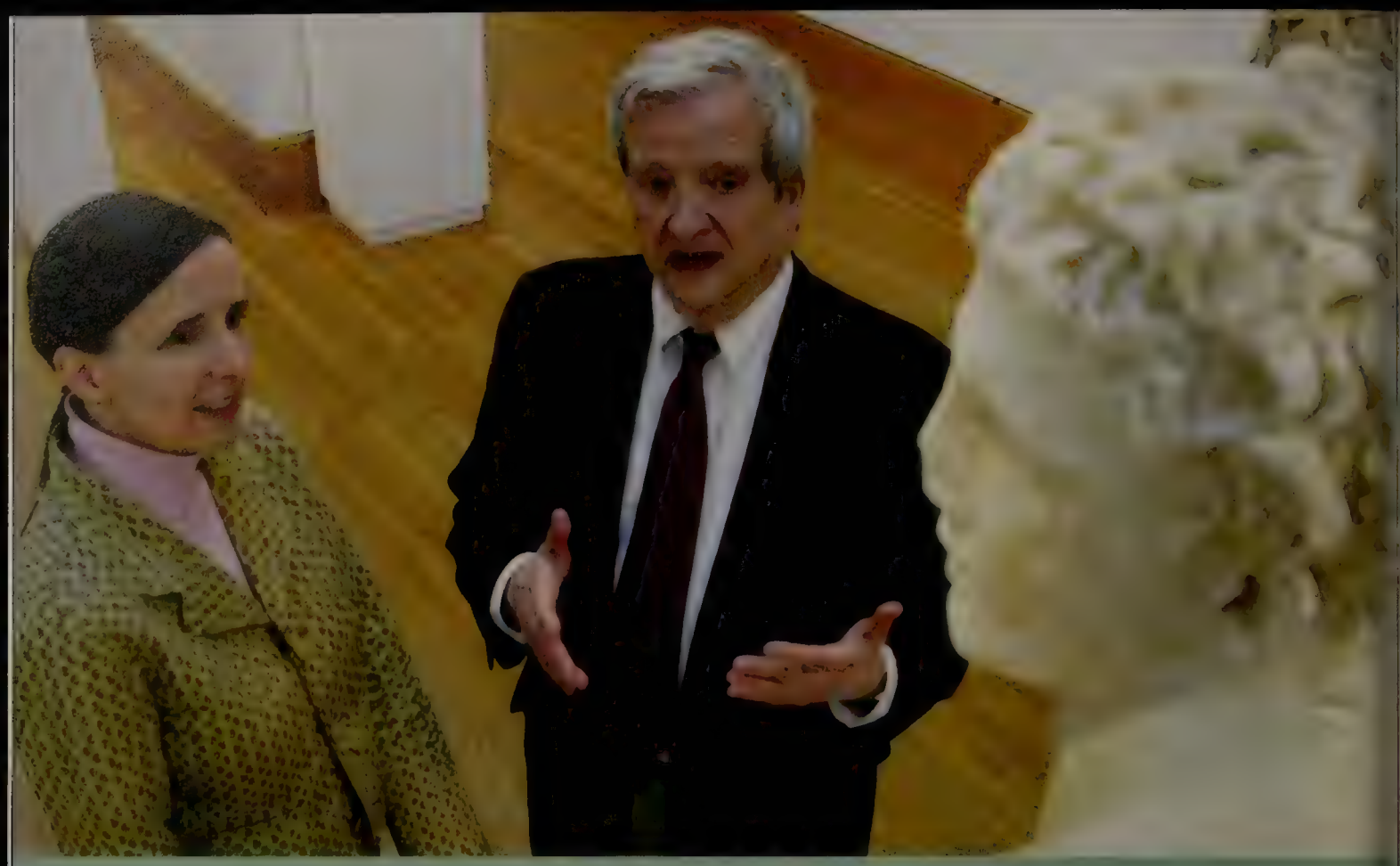
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BSO News

Boston Symphony Chamber Players 2009-2010 Season at Jordan Hall: Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts each season at Jordan Hall at the New England Conservatory, beginning this year on October 18 with a program of Schulhoff, Carter, and Brahms (the Piano Quartet No. 3 in C minor, Opus 60, with pianist Marc-André Hamelin). The season continues on January 10 with music of Ligeti, Brahms, and Bartók with guest pianist David Deveau; on March 14 with music of Mozart, Villa-Lobos, Gandolfi, and Brahms; and on April 18 with music of Barber, Bolcom, and Beethoven. Subscriptions for the four-concert series are available at $108, $78, and $62. Single tickets are $32, $23, and $18. To purchase the four-concert series, please call the Subscription Office at (617) 266-7575. Single tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Chamber Music Teas

Chamber Music Teas presented by the Boston Symphony Orchestra are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the BSO. Doors open at 1:30 p.m., and the concert begins at 2:30. The complete series of six concerts, beginning on Friday, October 30, is available for $81. Individual tickets are $16. For further information, or to subscribe, please call SymphonyCharge at (617) 266-1200, or visit bso.org.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience. "Symphony+" connects food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall and adds an exciting new element to the concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Post-concert "Welcome Back" receptions are scheduled this week for October 8, 9, and 13. On Friday, October 16, at 12:30 p.m. and Tuesday, October 20, at 7 p.m. in the Miller Room, Frederick Ilchman from the Museum of Fine Arts will give a pre-concert talk on the frescoes of Piero della Francesca, in connection with the BSO performances of Martinů's *The Frescoes of Piero della Francesca*. Following the October 16 concert, a demonstration of Japanese traditional hairstyle inspired by "Ukiyo-e" will take place in Higginson Hall, with images of outstanding examples of this hairstyle on display nearby. Patrons can enjoy a pre-concert dinner at the Oak Room of The Fairmont Copley Plaza on Thursday, October 22; cost is $90 per person. Please check bso.org for further details.

One Day University at Symphony Hall, Saturday, October 31, 2009

With the popular response to One Day University at Tanglewood this summer, we are delighted to announce that the BSO has expanded this partnership to present One Day University at Symphony Hall this season. One Day U, the acclaimed adult education program, will present three lectures by award-winning professors from the University of Pennsylvania and Yale on Saturday, October 31. Professor Jonathan Steinberg of Penn presents "Napoleon: How He Changed the World Forever," Yale University's Professor of Music Craig Wright explores "The Evolutionary Genius of Beethoven," and Yale Professor Tamar Gendler offers "Five Ancient Secrets to Modern Happiness and the Good Life." The day concludes with the BSO's performance of Beethoven's symphonies 6 and 7 under the baton of James Levine. General admission is $259, and includes all three lectures, a boxed dinner in Higginson Hall, and a concert ticket (price class 6). Seating upgrades are available at an additional cost, subject to availability. For more information and to register, call One Day U at 800-663-3298 (800-One Day-U) or visit www.onedayu.com/symphonyhall.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Stravinsky, Rachmaninoff, and Shostakovich. In the weeks ahead, BSO Assistant Director of Program Publications Robert Kirzinger discusses Martinů, Stravinsky, Augusta Read Thomas, and Tchaikovsky (October 15-20), and BSO Director of Program Publications Marc Mandel (October 23) and Jan Swafford of The Boston Conservatory (October 22 and 24) discuss Beethoven's First, Second, and Fifth symphonies. The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Beranek Concert
Thursday, October 8, 2009

The BSO's performance this Thursday is endowed by a generous gift from Life Trustee Leo Beranek and Gabriella Beranek. Both of the Beraneks have played significant roles in the life of the Symphony.

Dr. Leo Beranek began his appointed service to the BSO in 1968 as a Charter Member of the Board of Overseers and chaired the Board of Overseers from 1977 to 1980. Dr. Beranek was appointed a BSO Trustee in 1977, was Chairman from 1983 to 1986, and was made Honorary Chairman and Life Trustee in 1987. During his tenure as Trustee, Leo sought to increase dramatically the BSO's endowment. In 1992, fellow donors and Board members named the Beranek Room in Leo's honor; Higginson Society members continue to gather regularly in this elegant and comfortable space. His most recent book, an autobiography entitled *Riding the Waves: A Life in Sound, Science, and Industry*, was published recently by The MIT Press.

Gabriella Beranek served as Trustee of the Boston Symphony Orchestra from 1997 to 2007 and as Overseer from 1988 to 1997. In the late 1980s, Gabriella was central to the success of the "Salute to Youth" portion of the BSO's Open House weekend, "Salute to Symphony," which brought together the BSO, Yo-Yo Ma, the Greater Boston Youth Symphony Orchestra, and the New England Conservatory Orchestra to perform before 5,000 children. The Friends' component of the March 1998 BSO European tour benefited from Gabriella's expert coordination of their fourteen days of travel and activities. From 1997 to 2000, Gabriella served on the Symphony Hall Centennial Committee; in 2000 she created the spectacular Symphony Hall Centennial Ball.

The BSO Boards, musicians, and staff appreciate their extraordinary contributions to the enduring legacy of the BSO.

The Fanny Peabody Mason Memorial Concert
Friday, October 9, 2009

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation at that time, the late Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

BSO Members in Concert

The Walden Chamber Players, whose members include BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, join Johnson String Instrument for an exhibit and concert showcasing some of France's finest contemporary instruments and bows from the traveling exhibit "La Fête des Violons" on Wednesday, October 14, at 6:30 p.m. at the Longy School of Music in Cambridge. The evening will feature side-by-side comparisons of the instruments, as well as a "players meet makers" segment in which audience members are invited to play the instruments themselves, with several of the French makers

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Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

present to answer questions. Seating is limited for this free event; call Johnson String at (617) 964-0954, ext. 125, or e-mail Julia McKenzie at julia@johnsonstring.com, to reserve tickets.

The Muir String Quartet (BSO violinist Lucia Lin and principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds), in residence at Boston University since 1983, performs Beethoven string quartets Opus 18, No. 3; Opus 133, and Opus 59, No. 1, on Wednesday, October 21, at 7:30 p.m. at Tsai Performance Center, 685 Commonwealth Avenue. Admission is free and open to the public. For more information call (617) 353-2391.

BSO cellist Mihail Jojatu is soloist in Dvořák's Cello Concerto with the Longy Chamber Orchestra conducted by Julian Pellicano at the Longy School of Music in Cambridge on Friday, October 23, at 8 p.m., on a program with Schubert's *Unfinished* Symphony. Admission is free. For further information, please call (617) 876-0956, ext. 1500.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present the Juilliard Quartet, with new first violinist Nick Eanet, on Sunday, October 25, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. The program includes quartets by Schumann, Davidovsky, and Mendelssohn. Tickets are $30 and $35, discounted for seniors and students. For more information, visit concordchambermusic.org or call (978) 371-9667.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

Comings and Goings…

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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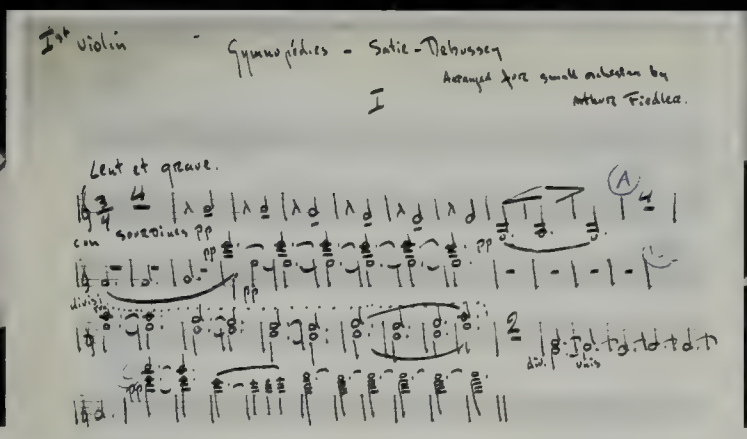
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops'125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

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James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. During his 2009-10 BSO season, Maestro Levine conducts forty performances of fourteen programs, four of which travel to Carnegie Hall. Highlights include an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in many decades, and Mr. Levine's first-ever complete Beethoven symphony cycle); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their

first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts thirty performances of five operas, including new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth



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(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

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2009–2010

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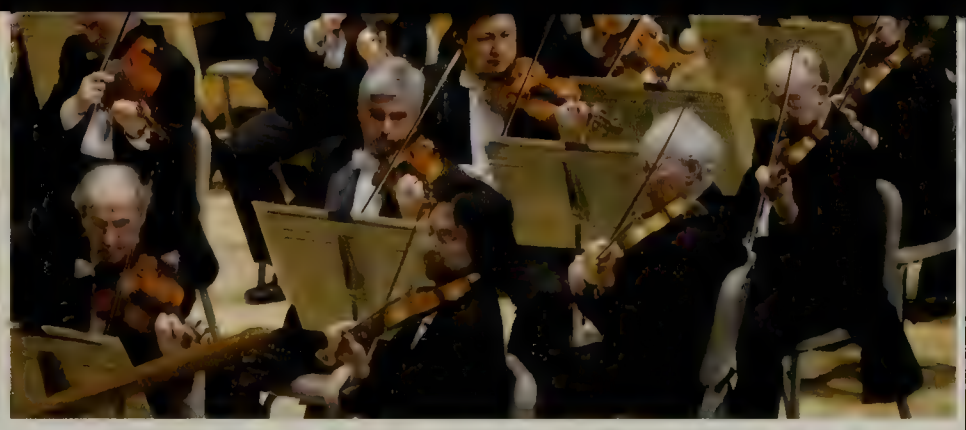
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Symphony Hall Mass Ave. Entrance

3:00-4:10 pm ■ Jonathan Steinberg, *Penn*
Symphony Hall

4:10-4:30 pm ■ *Break*

4:30-5:30 pm ■ Craig Wright, *Yale*
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5:30-6:20 pm ■ *Boxed Dinner*
*in Higginson Hall**

6:20-7:30 pm ■ Tamar Gendler, *Yale*
Higginson Hall

7:30-8:00 pm ■ *Break*

8:00-10:00 pm ■
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STRAVINSKY "SCHERZO FANTASTIQUE," OPUS 3

RACHMANINOFF "THE ISLE OF THE DEAD," SYMPHONIC POEM, OPUS 29

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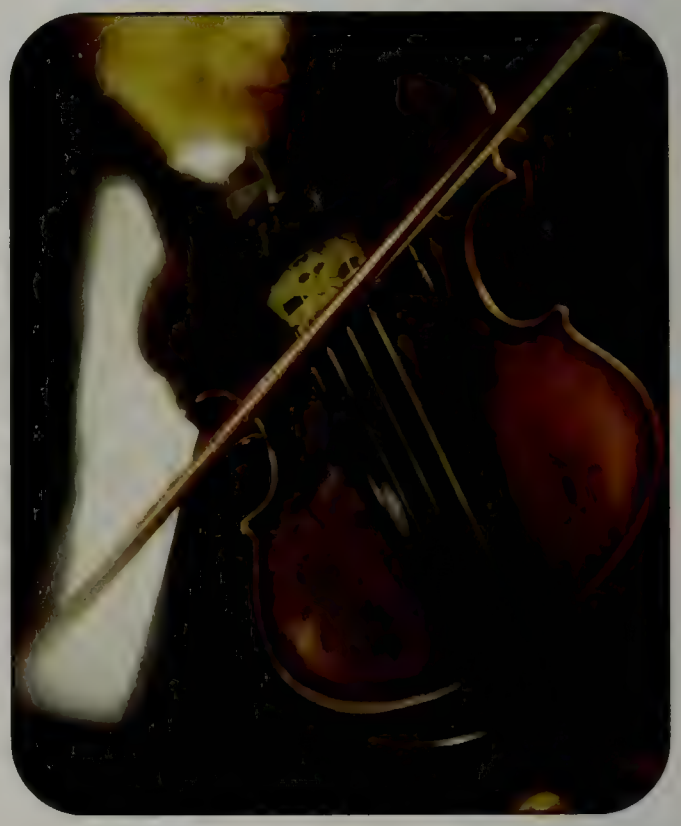
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Igor Stravinsky

"Scherzo fantastique," Opus 3

IGOR FEDOROVICH STRAVINSKY was born on June 17, 1882, at Oranienbaum, Russia, on the Gulf of Finland, and died in New York on April 6, 1971. He composed his Opus 3 "Scherzo fantastique" between June 1907 and March 1908. The dedicatee, Alexander Siloti, led the first performance on February 6, 1909, in one of his own concerts in St. Petersburg.

THE SCORE OF THE "SCHERZO FANTASTIQUE" calls for four flutes, three oboes, two clarinets, three bassoons, four horns, three trumpets, cymbals, celesta, two harps, and strings.

Every great composer—even one so distinctive and original as Stravinsky—begins in a tradition. Stravinsky grew up in a musical family (his father was a leading operatic bass and possibly Tchaikovsky's favorite singer), so he naturally knew a great deal of music through early subconscious absorption. Stravinsky's early *Scherzo fantastique* contains reflections of much earlier music from Germany, France, and Russia. He conducted some performances of the work late in his life—a half-century after he had composed it—and was pleased to discover that the music did not embarrass him. By then, of course, he was able to recognize and identify all of the various influences, citing his teacher Rimsky-Korsakov, but more especially Tchaikovsky, Dukas, Wagner, and Debussy. Stravinsky always regarded his teacher as musically conservative (though he was a political radical), but Rimsky was certainly able to appreciate the style of this early work. In fact, when Robert Craft once asked Stravinsky what reaction Rimsky had had to his compositions, Stravinsky's response was: "He had seen the manuscript of my *Scherzo fantastique*, but his death prevented him from hearing it. He never complimented me; but he was always very close-mouthed and stingy in praising his pupils. But I was told by his friends after his death that he spoke with great praise of the *Scherzo* score."

Today we may hear in this piece particularly an echo of Dukas's wonderful orchestral scherzo *The Sorcerer's Apprentice* (which, in turn, owed a good deal to Russian



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models, especially the characteristic augmented triads of its mysterious, hushed introduction, which seems to have particularly impressed Stravinsky). But this early work is still constructed with tight four-bar phrases—an element that was soon to change dramatically. He seems to have thought of this scherzo as a purely abstract instrumental work, but later it was attached to a literary program derived from Maeterlinck's *Life of the Bees*—and this might, in turn, have been suggested by his teacher's "Flight of the Bumblebee" in the opera *Tsar Saltan*. In later life Stravinsky tried to disavow any literary connection, but in July 1907 he wrote to Rimsky explaining the origin of the program and adding to the title "Fantastic Scherzo" the subtitle "Bees."

The *Scherzo fantastique* was for Stravinsky an expansion of his involvement with musical chromaticism, but in one respect, at least, it is utterly atypical of the mature composer: he himself noted late in life that the phrases were all of an even four measures' length, "which is monotonous," but in that respect he was closer to the tradition of the past than to his own future creations—and, in any case, the harmonic language of the scherzo already shows us glimpses of the composer of *The Firebird*.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE BOSTON SYMPHONY ORCHESTRA *has performed the "Scherzo fantastique" on just three previous occasions: in subscription concerts under William Steinberg in January 1970; at Tanglewood on July 24, 1982, under Hiroshi Wakasugi; and in subscription concerts under Bernard Haitink in May 1997.*



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Sergei Rachmaninoff

"The Isle of the Dead," Symphonic poem, Opus 29

SERGEI VASILIEVICH RACHMANINOFF was born in Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed "The Isle of the Dead" ("Ostrov myortvykh")—inspired by a painting of the same name by Arnold Böcklin—between January and March of 1909 while living in Dresden. The first performance took place in Moscow on April 18, 1909, with Rachmaninoff conducting.

THE SCORE OF "THE ISLE OF THE DEAD" calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, cymbals, bass drum, harp, and strings.

Swiss artist Arnold Böcklin (1827-1901) could barely keep up with the demand for his celebrated spooky painting "The Isle of the Dead" ("Die Toteninsel"). Eventually he painted five different versions for various commissions between 1880 and 1886; one hangs in the Metropolitan Museum in New York. The basic scene is always the same (see page 39). Viewed from the stern, a small boat rowed by a long-haired oarsman is transporting a standing figure clothed in white (perhaps a widow?) accompanying a draped coffin to burial on an islet covered with towering cypresses and imposing cave-like crypts. The sunless sky stretches low and purplish, but eerie bright light glares off the white robes and stone walls.

Böcklin never provided an explanation of the painting's "meaning," but called it a "dream picture. It must produce such a stillness that one would be awed by a knock on the door." (In fact it was the art dealer Fritz Gurlitt, not Böcklin, who gave the picture its title.) According to some sources, the cemetery was modeled on the English Cemetery near the house in which Böcklin lived for a time in Florence, and where one of his children was buried. In many of his paintings, Böcklin employs elements of Greek mythology, so critics have speculated that the oarsman in "The Isle of the Dead" is intended to represent Charon, who, according to Greek myth, pilots the boat that transports the dead across the River Styx to their final resting place.

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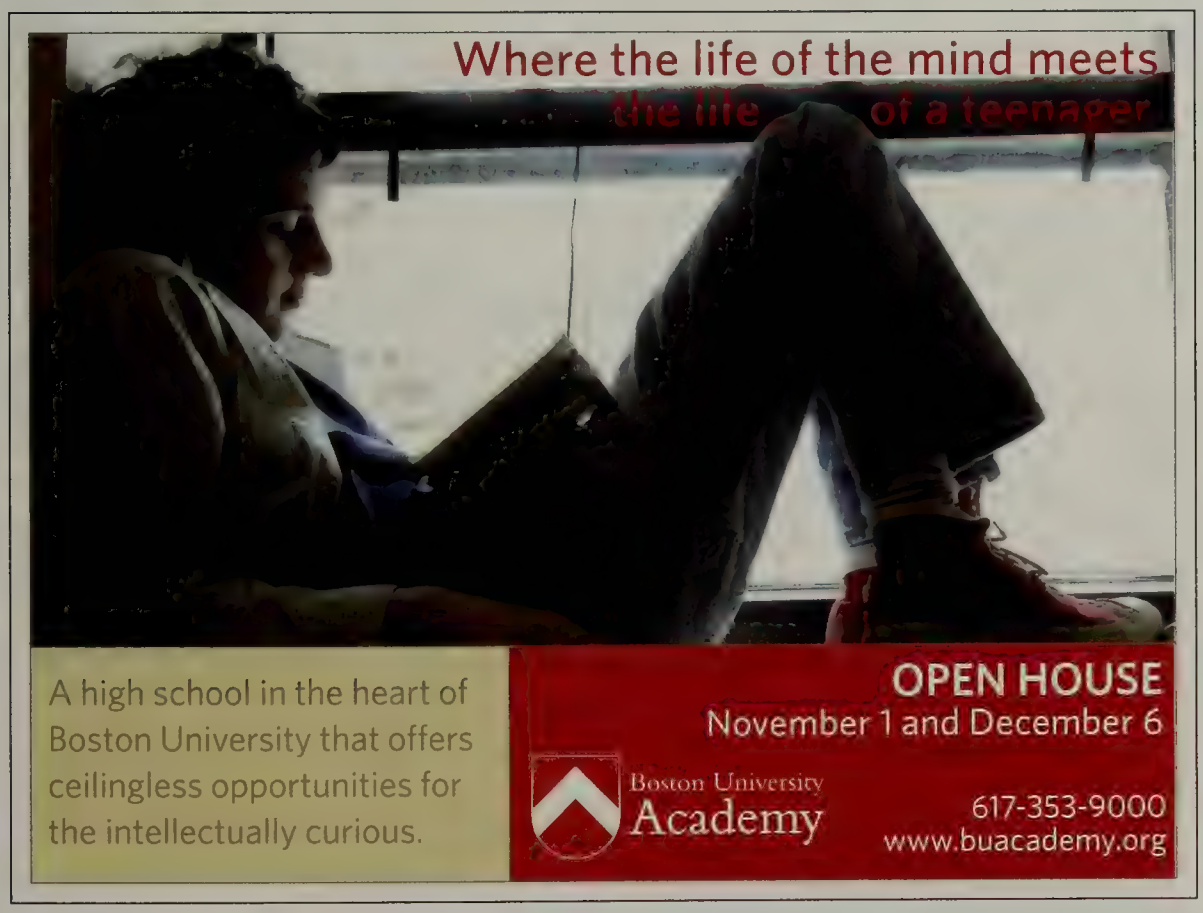
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Numerous artists, composers, writers, celebrities, and even dictators have been inspired by Böcklin's rendering of the gloomy, atmospheric subject. (Hitler, a failed painter, bought one of the versions in 1933.) Sigmund Freud and Lenin both had prints of "The Isle of the Dead" hanging in their rooms. Just why this symbolist painting became so popular is a mystery, but it does treat a universal subject that we all have to face sooner or later: death and the loss of a loved one. And Böcklin's enigmatic depiction of the scene leaves plenty of room for imaginative personal interpretation and speculation.

Just which version of the painting inspired Russian composer Sergei Rachmaninoff to compose a symphonic poem is also something of a mystery. He may have seen a black and white reproduction in Paris in May 1907. Or perhaps he saw the version hanging in a Leipzig museum with his new Dresden friend Nikolai Struve, to whom he eventually dedicated his composition. Or perhaps he saw the painting in Berlin. Or perhaps all three. In any case, he was pleased to have found this source of inspiration, since he had been searching for a new subject for a large symphonic poem for several years. "When composing, I find it of great help to have in mind a book just recently read, or a beautiful picture, or a poem," Rachmaninoff said in an interview. "Sometimes a definite story is kept in mind, which I try to convert into tones without disclosing the source of my inspiration."

By 1909, when he composed his symphonic poem, Rachmaninoff had completed two of his three symphonies and two of his four piano concertos, as well as several operas and numerous piano pieces. Since autumn of 1906, the composer had been living with his



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The third version (1883) of Arnold Böcklin's "Isle of the Dead," which hangs in Berlin's Alte Nationalgalerie

wife and daughter away from Russia, in Dresden. It appears he made this move in part to escape the turbulence of Russian cultural and political life in the aftermath of the Revolution of 1905, which led to widespread strikes, demonstrations, and disruptions in concert life. He was also tired of being distracted by the constant professional demands made on him in Moscow. In the cultured, elegant capital city of Saxony, with its magnificent museums and opera house and parks stretching along the Elbe, Rachmaninoff sought to find a quiet environment in which to devote himself completely to composition. Another factor that drew him to Dresden, where a sizable Russian expatriate community lived, was the proximity of the city of Leipzig. There, his conductor idol Arthur Nikisch (who had been conductor of the BSO from 1889 to 1893) led the renowned Gewandhaus Orchestra.

Settled with his family in a "charming" *Garten-Villa* on Sidionienstrasse, Rachmaninoff found Dresden congenial even if "the people are quite antipathetic and rude, with nothing but crooks all around." In the summers he would travel back to Russia to stay at the estate of his wife's family in Ivanovka. In Dresden Rachmaninoff also made friends with a fellow Russian, Nikolai Struve, a composer and member of the editorial board of the Editions Russes de Musique, the publishing firm created by Serge Koussevitzky some years before he became the conductor of the Boston Symphony. Rachmaninoff's frequent contact with Struve in Dresden from 1906 to 1909 helped him stay connected to Russian language, culture, and music. The two men remained friends until Struve's tragic early death in an elevator accident in Paris in 1920, a strange twist of events considering his close connection to the composition of *The Isle of the Dead.*

In his masterful and dramatic musical setting of Böcklin's painting, Rachmaninoff stresses the vision of the boat being rowed across the water toward the island cemetery. He accomplishes this by employing an unusual 5/8 meter at the outset and throughout, with eighth-notes in alternating pairs of two and three, creating the repetitive, dreary motion of the oars. Against this gently surging background (in A minor) Rachmaninoff then introduces, first in fragments and then in full, the eight-note theme of the *Dies irae*

from the Latin requiem mass, creating a dark, funereal atmosphere. These two musical ideas (and a descending phrase of lamentation) gradually build to an enormous climax conveying grief and desolation, presumably coinciding with the boat's arrival at the island's shore.

Then Rachmaninoff departs from Böcklin's painting into the realm of his own imagination. The meter changes to 3/4 and the key signature to E-flat major, and an entirely new theme is introduced in the strings, full of yearning, life, and love. Like the other great romantic melodies from Rachmaninoff's symphonies and concertos, it swoops and surges and beckons, taking pleasure for one last time in the beauties of earthly existence on the threshold of eternal darkness. Before long, however, the rowing motif, the *Dies irae* theme, and the key of A minor inevitably return to claim the dead soul. The "theme of life" returns one last time toward the very end, only to vanish into the murk. Rachmaninoff's

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construction of *The Isle of the Dead* is compelling in its simplicity and emotional power, one of the most perfect examples of program music ever composed.

In a letter to Leopold Stokowski written in April 1925, Rachmaninoff commented on a performance of the work by the Philadelphia Orchestra with Stokowski that he had heard the preceding month in Philadelphia. "In your interpretation," Rachmaninoff wrote, "there were several details regarding tempo and intonation that surprised me. But after listening to several measures, the force of your talent made me overcome my reservations. There is only one place where I cannot agree with your interpretation, and that is in the E-flat major section. It should represent an enormous contrast to everything else: it should be performed faster, more nervously and emotionally. This part is not connected with the image of the 'painting,' actually it's a kind of appendix to it and therefore the contrast is absolutely essential. At first—death, then—life."

Harlow Robinson

HARLOW ROBINSON, *Matthews Distinguished University Professor of History at Northeastern University, is a frequent lecturer for the Boston Symphony, Lincoln Center, and the Metropolitan Opera Guild. His books include "Russians in Hollywood, Hollywood's Russians"; "Sergei Prokofiev: A Biography," and "The Last Impresario: The Life, Times and Legacy of Sol Hurok."*

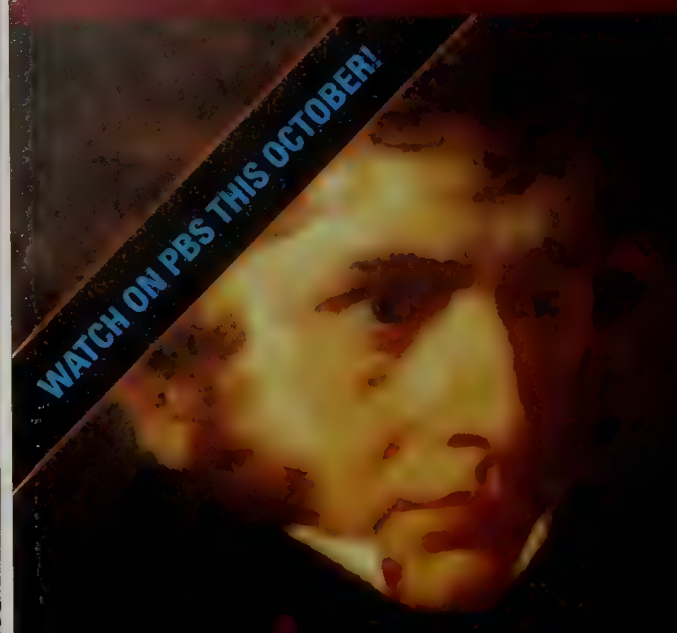
THE FIRST AMERICAN PERFORMANCE OF "THE ISLE OF THE DEAD" *took place in Chicago on December 3, 1909, with Rachmaninoff conducting the Theodore Thomas Orchestra.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of "The Isle of the Dead" were led by the composer on December 17 and 18, 1909, in a program otherwise conducted by Max Fiedler and also including Brahms's "Tragic" Overture, Rachmaninoff's Piano Concerto No. 2 with the composer as soloist, and the Prelude to Wagner's "Die Meistersinger von Nürnberg." Subsequent BSO performances of "The Isle of the Dead" were given between February 1910 and April 1945 by Fiedler, Karl Muck, Pierre Monteux, and Serge Koussevitzky. Koussevitzky led the most recent subscription performances in March 1945, then also programmed it in April that year in memory of Franklin Delano Roosevelt. The only BSO performance after that was at Tanglewood on July 25, 1981, with Eugene Ormandy conducting it as part of an all-Rachmaninoff program also including the Vocalise, Opus 34, with Joseph Silverstein playing the vocal line on violin, and the Symphony No. 2.*

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Dmitri Shostakovich

Symphony No. 10 in E minor, Opus 93

DMITRI DMITRIEVICH SHOSTAKOVICH was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He began his Tenth Symphony in July 1953, completing it on October 25 that year. Evgeny Mravinsky led the first performance on December 17, 1953, with the Leningrad Philharmonic.

THE SCORE OF SHOSTAKOVICH'S SYMPHONY NO. 10 calls for two flutes and two piccolos, three oboes and English horn, three clarinets and E-flat clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, cymbals, bass drum, snare drum, tam-tam, xylophone, and strings.

In the intensely ideological and perilous environment of Soviet music, the appearance of any new symphony by Dmitri Shostakovich was awaited with keen anticipation that only grew as the composer aged. As often as not, the first performance would be followed by heated debate, controversy, and even scandal. The Fifth Symphony (1937), for example, restored Shostakovich to official grace after he had been publicly castigated by Stalin's cultural hit-men in one of the most notorious showdowns in Soviet cultural history, for what they saw as the lewd excesses and inaccessible dissonance of his brutally avant-garde opera *Lady Macbeth of the Mtsensk District*.

The wartime Seventh Symphony (*Leningrad*), with its heroic forces and a mocking portrayal of what seemed to be Nazi militarism, pleased the authorities even more, although the composer later claimed (in his controversial memoirs co-authored with Solomon Volkov) that the real target of his musical sarcasm had not been Hitler, but Stalin. In later years, the enormous international success of the Seventh Symphony actually came to haunt Shostakovich. When judged against it, his subsequent symphonies were found emotionally and ideologically wanting by ever-vigilant Communist Party bureaucrats and official critics.



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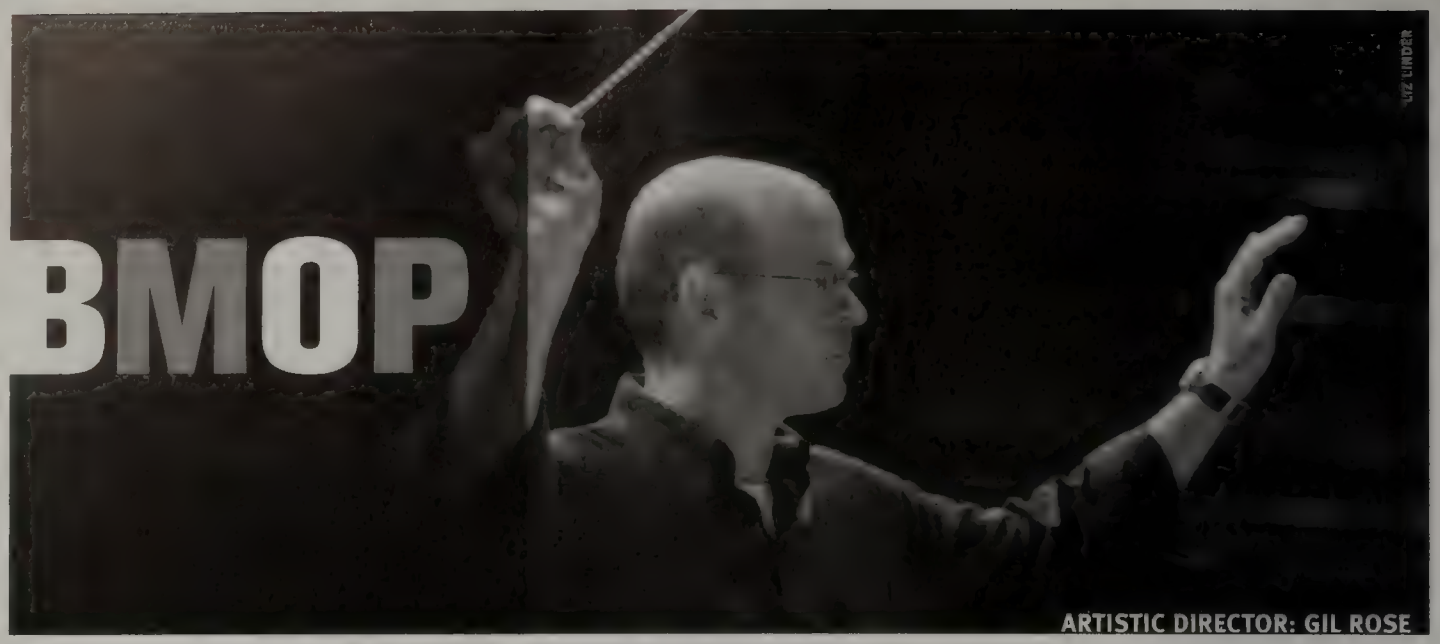
They denounced his Eighth Symphony (completed September 1943) as excessively gloomy and despairing in light of the improving fortunes of the Red Army at Stalingrad and elsewhere. The brief and unexpectedly frothy Ninth Symphony (completed August 1945) was received with even greater reservations. After its premiere on November 3, 1945, by the Leningrad Philharmonic under Evgeny Mravinsky, it was condemned as too frivolous and delicate to reflect the seriousness and enormity of the Soviet victory over Germany. It was also dismissed as thoroughly unworthy of the gravity inevitably accruing to any post-Beethoven "Ninth Symphony."

The Ninth Symphony's pointedly unheroic and ironically elegant profile, and Shostakovich's stubborn failure to give it an appropriately official dedication, reportedly "incensed" Stalin. After its underwhelming premiere, the Ninth vanished from Soviet concert halls for many years. Exhausted by his struggle with Party censors, and subjected to intense criticism for his alleged "formalism" at the First Congress of Soviet Composers in early 1948, Shostakovich turned away from his favorite genre of the symphony for eight years—the longest such hiatus in his entire career. During this period, he produced several scores for Soviet propaganda films, including *The Fall of Berlin*, a paean to Stalin's role in the Soviet victory over Hitler that concludes with Stalin (dressed in impeccable white) stepping out of a plane that has just landed in front of the Reichstag. He then greets the cheering and adoring throngs to the strains of a patriotic hymn written by Shostakovich.

The same year that Shostakovich wrote the score for *The Fall of Berlin*, he was forced to attend—as a loyal Soviet subject praising Stalin's policies on the arts—the notorious World Peace Conference held at the Waldorf-Astoria in New York. This appearance earned him the enduring scorn of many American intellectuals, and the suspicion of many politicians just as the Red Scare and the Cold War were heating up.

At the same time that he was writing such intensely public music in order to stay alive and support his family, Shostakovich was writing a very different kind of music for himself. In the late 1940s, he produced the poignant and politically dissident song cycle *From Jewish Folk Poetry*, as well as the Fourth and Fifth string quartets and the First Violin Concerto. Realizing that the intimate, tragic style of these works—and their treatment of Jewish material during a period of intensifying official anti-Semitism—would displease the authorities, he put them in the drawer and waited to share them with the public until a more propitious moment.

That moment finally came on March 5, 1953, when Stalin died, after twenty-five years as Soviet dictator. For Shostakovich and for many other creative artists in various fields, Stalin's death was a long-awaited turning point and the beginning of a new era of greater personal, political, and artistic freedom. In July 1953, only four months after the Great Leader was laid to rest, Shostakovich began writing the first movement of his Symphony No. 10, which was destined to become one of his most carefully crafted, celebrated, and enigmatic works. As usual, he worked quickly,



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A 1961 photo of Shostakovich with the conductor Evgeny Mravinsky

completing the first movement on August 5, the second on August 27, the third on October 8, and the fourth on October 25.

At a time when Soviet artists and intellectuals were just beginning to wake up from the long nightmare of Stalinism, a new symphony by the leading Soviet composer (Prokofiev had just died, the same day as Stalin) became the focus of intense discussion. It was one of the first major works of art created in the post-Stalinist USSR, and the official reaction would help to gauge how far cultural liberalization had gone. In the spring of 1954, a three-day conference at the Composers' Union was entirely devoted to the Tenth.

In response to all this attention, the composer said simply and modestly, "Authors often like to say: I was trying, I was attempting, and so on. I have refrained, I think, from speaking in that way. I shall be very interested to learn what my hearers feel, to hear their opinions. I would say only one thing: in this composition I wanted to express human emotions and passions."

Whether they were listening to the composer's remarks or merely to the magnificent score, most Soviet critics did in fact observe that the Symphony No. 10 seemed to be an intensely personal and "subjective" work, especially in the context of the enforced communal spirit of Socialist Realism.

The symphony's "individualism" stemmed from several sources. One was the absence of a dedication or a programmatic title, such as those given to the Seventh (*Leningrad*), Second (*To October*), or Third (*May First*) symphonies. Another was its prevailing mood of melancholy and introspection, with much less of the optimistically triumphant bombast ("Forward to the Glorious Communist Future!") found in some of the earlier symphonies. Finally, there was the extensive use of the composer's musical "signature" D-S-C-H (in German notation, the notes D, E-flat, C,

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and B-natural), especially in the third and fourth movements, a gesture that seemed to affirm Shostakovich's personal identity and lonely artistic struggle, and the supreme value of the individual even in a society (allegedly) based on communist ideals. Both the third and fourth movements conclude with obsessive repetitions of the D-S-C-H motif. In the third movement, the flute and piccolo tentatively sound this refrain over an extended pedal-point chord in the strings, while in the final measures of the finale the timpani bang it out triumphantly with the full orchestra blaring, as if to announce: "I'm still here! I'm still here!"

Shostakovich had already employed this motto in his First Symphony; he would insert it into many works in the coming years, perhaps most notably in his Eighth String Quartet (1960). Shostakovich's increasing interest in chamber music, and particularly string quartets, also makes itself felt in the Tenth Symphony, which contains many passages (particularly in the first movement) scored for small groups of instruments, giving the symphony an intimate and reflective personality.

"With his Tenth Symphony," wrote the Russian musicologist Marina Sabinina in her indispensable book on Shostakovich's symphonies, "Shostakovich advances and affirms at the top of his voice the theme of individuality—an individuality that examines both itself and historical reality."

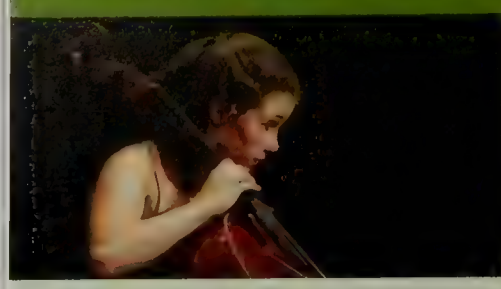
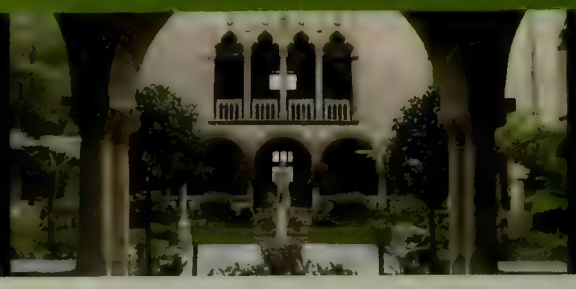
Such abstract descriptions of the Tenth and its "message" fail, however, to convey the symphony's brilliant architecture, melodic depth, and religious atmosphere. From its somber, hymn-like opening chords, the emotional intensity and musical substance of the Tenth never flag—something one cannot say of all of the composer's symphonies. Also notable is the much less prominent role that the sarcastic, grotesque humor so familiar in other works by Shostakovich plays here. The harmonic and rhythmic style is relatively simple and straightforward, with an abundance of 2/4 and 3/4 meter.



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Slow tempi predominate, even in the first movement, a fact upon which Shostakovich commented, perhaps anticipating criticism: "There are more slow tempi and more lyrical moments than heroic-dramatic or tragic, as is also the case in the first movements of symphonies by Beethoven, Tchaikovsky, Borodin, and many other composers." (The Tchaikovsky of the Fourth and Fifth symphonies may also have provided the model for the use of a "motto" theme as a linking device.) The savage second-movement Allegro is tiny in comparison to the enormous first-movement Moderato, whose three skillfully interwoven themes are among the composer's most memorable, infused with grief and mourning that never tips over into hysteria. It is significant, too, that the orchestral forces of the Tenth are rather modest for Shostakovich, especially when compared to the gargantuan resources he employed in earlier works like the Fourth and Seventh symphonies.

In the USSR, the Tenth immediately became one of Shostakovich's most often performed and exhaustively analyzed symphonies, and a symbol of the personal and cultural awakening that followed the death of Stalin. It was also warmly received in the West. After its American premiere by the New York Philharmonic on October 14, 1954, *New York Times* critic Olin Downes called it "powerful, outspoken and at times grossly impolite." The work's introduction to Western audiences led to a renewed interest in the music of Shostakovich, whose international stature continued to grow during the "Thaw" of the late 1950s and early 1960s.

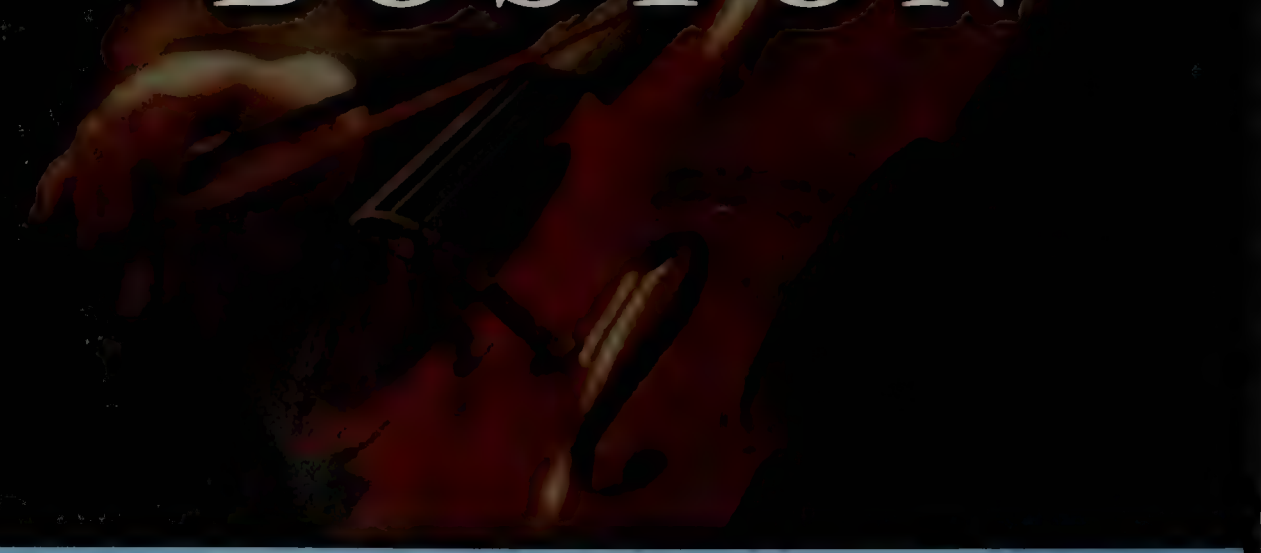
Harlow Robinson

THE FIRST AMERICAN PERFORMANCE *of Shostakovich's Symphony No. 10 was on October 14, 1954, with Dimitri Mitropoulos conducting the New York Philharmonic. The first Boston performance was given by the New England Conservatory Orchestra led by James Dixon on February 10, 1960.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Shostakovich's Symphony No. 10 were given by Erich Leinsdorf on October 19 and 20, 1962, followed by further performances that same season in Providence, Boston, Brooklyn, New Haven, New York, and Cambridge. Since then, the BSO has performed the work under Seiji Ozawa, Kurt Sanderling, Bernard Haitink, Roberto Abbado, Antonio Pappano (the most recent subscription performances, in January 2004), and Sir Andrew Davis (the BSO's most recent Tanglewood performance, on August 13, 2005, though Bernard Haitink led the work there more recently with the Tanglewood Music Center Orchestra, on July 3, 2006).*

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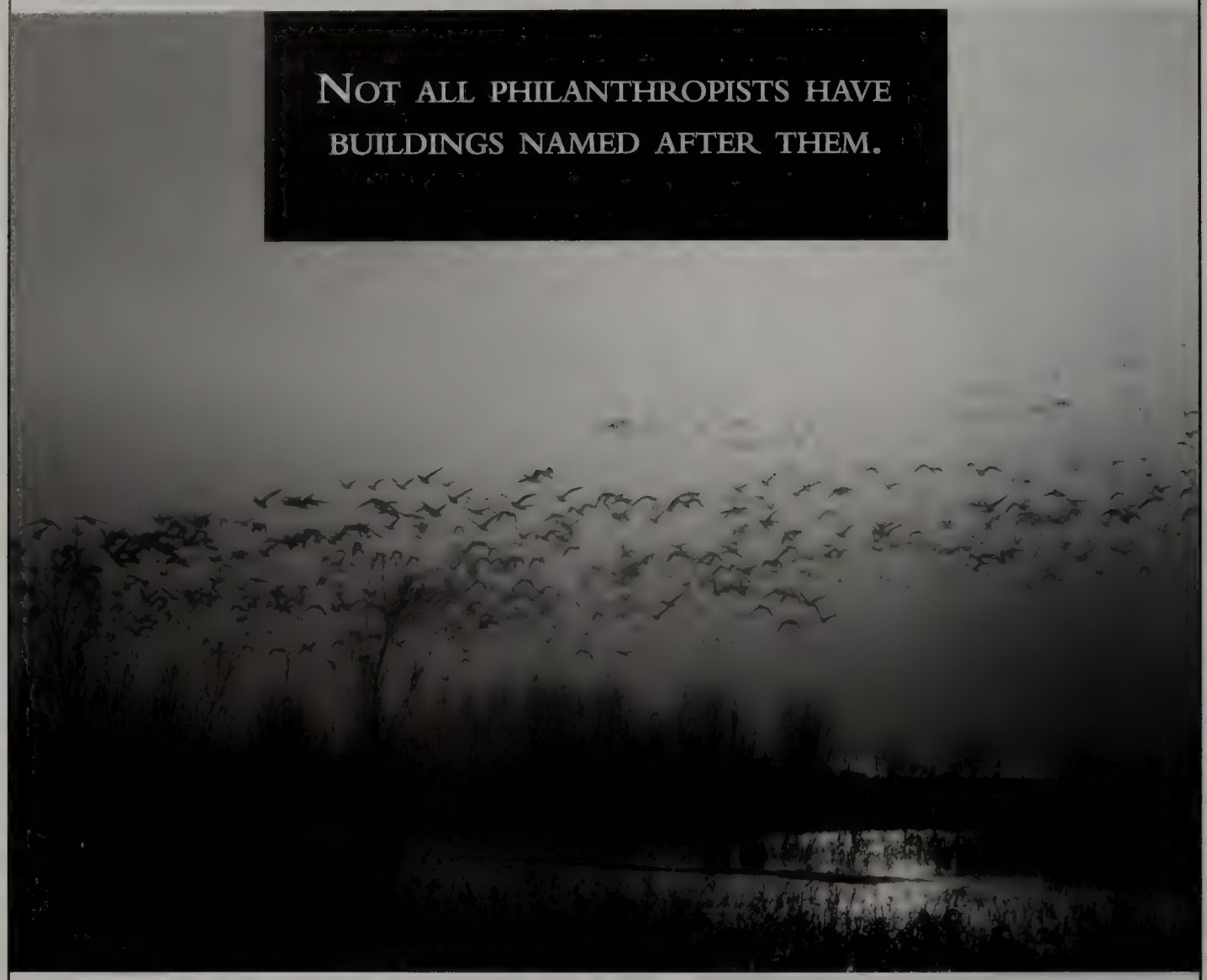
The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press); Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback); Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press); Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Stravinsky himself recorded the *Scherzo fantastique* with the CBC Symphony Orchestra (Sony). Other recordings include Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony (Decca), and Vladimir Ashkenazy's with the St. Petersburg Philharmonic (also Decca).



Geoffrey Norris's article on Rachmaninoff from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Russian Masters 2* with the 1980 Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich (Norton paperback). Norris revised his article for the 2001 edition of Grove, the composer's name now being spelled "Rachmaninoff" rather than "Rakhmaninov." Norris also wrote *Rakhmaninov*, an introduction to the composer's life and works in the Master Musicians series (Littlefield paperback). Also useful are the smaller volumes *Rachmaninov Orchestral Music* by Patrick Piggott, which includes some discussion of *The Isle of the Dead* (University of Washington

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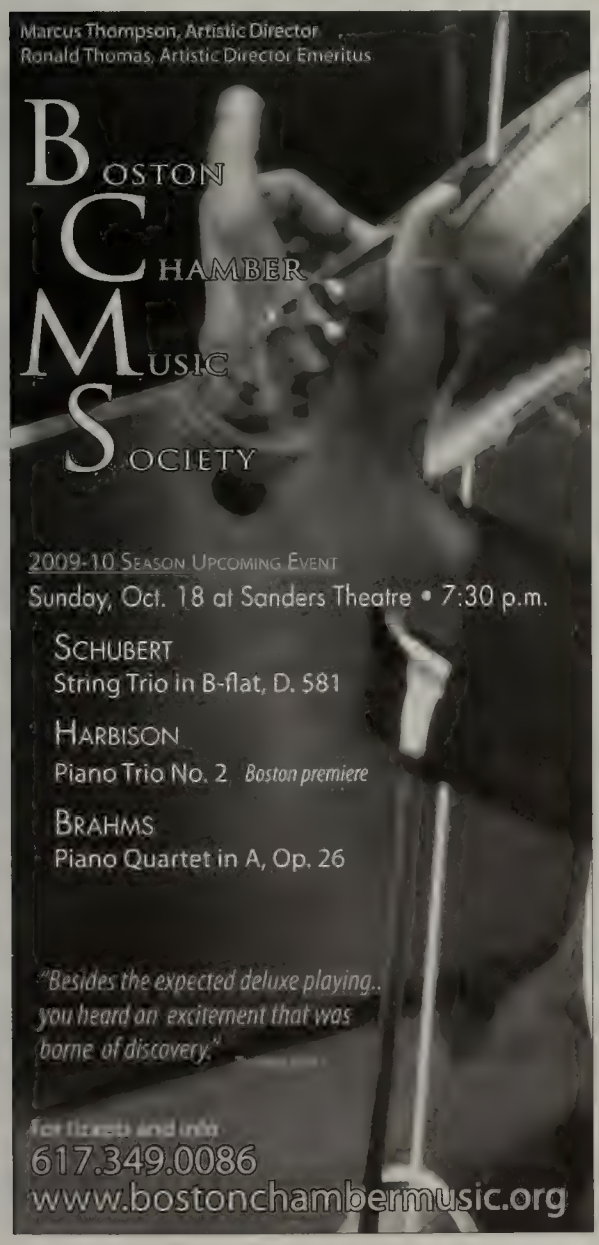
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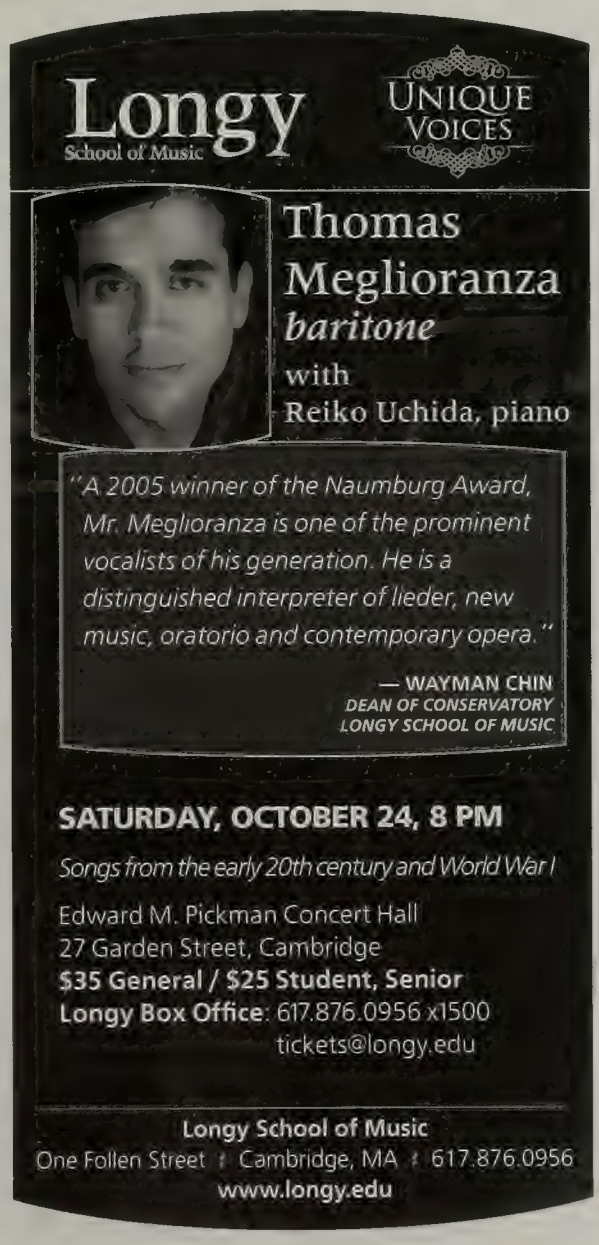
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paperback) and *Sergei Rachmaninov: An Essential Guide to his Life and Works* by Julian Haylock in the series "Classic *fm* Lifelines" (Pavilion paperback). A helpful recent contribution to the Rachmaninoff bibliography is *Rachmaninoff: Composer, Pianist, Conductor* by Barrie Martyn (Scolar Press). An older book, *Sergei Rachmaninoff: A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with assistance from Sophie Satin, Rachmaninoff's sister-in-law, draws upon the composer's own letters and interviews (New York University Press).

Recordings of *The Isle of the Dead* include Vladimir Ashkenazy's with the Concertgebouw Orchestra of Amsterdam (London/Decca), Mariss Jansons's with the St. Petersburg Philharmonic (EMI), Mikhail Pletnev's with the Russian National Orchestra (Deutsche Grammophon), André Previn's with the London Symphony Orchestra (EMI), and Fritz Reiner's with the Chicago Symphony Orchestra (RCA). Rachmaninoff's own recording, from 1929, is with the Philadelphia Orchestra (RCA). Serge Koussevitzky's 1945 recording with the Boston Symphony Orchestra, made originally for RCA, was included in the





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Relatively recent additions to the Shostakovich bibliography include *Shostakovich and Stalin* by Solomon Volkov (Random House), *Shostakovich and his World* by Laurel E. Fay (Princeton University Press), and *A Shostakovich Casebook* edited by Malcolm Hamrick Brown (Indiana University Press). Among other things, the last two of these continue to address issues of authenticity surrounding Volkov's earlier book, *Testimony: The Memoirs of Dmitri Shostakovich* as (ostensibly) related to and edited by Volkov, published originally in 1979 (currently available as a Faber & Faber paperback). Volkov's *Testimony* served as the basis for a 1988 Tony Palmer film starring Ben Kingsley as Shostakovich. Other important books on the composer include Elizabeth Wilson's *Shostakovich: A Life Remembered*, now in a second edition published in 2006 (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford University paperback), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). Boris Schwarz's Shostakovich entry from the 1980 Grove Dictionary was reprinted in *The New Grove Russian Masters 2* along with the 1980 Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Rachmaninoff (Norton paperback). The Shostakovich article in the 2001 revised Grove is by David Fanning, with a work-list by Laurel E. Fay. Michael Steinberg's program note on Shostakovich's Symphony No. 10 is in his compilation volume *The Symphony–A Listener's Guide* (Oxford University paperback). Hugh Ottaway's *Shostakovich Symphonies* in the handy series of BBC Music Guides is worth seeking (University of Washington paperback). And there is much first-hand information about Shostakovich's life and career to be learned from *Story of a Friendship: The Letters of Dmitry Shostakovich to Isaak Glikman, 1941-1975*, translated by Anthony Phillips, and including commentary by Isaak Glikman (Cornell University Press).

Noteworthy recordings of the Symphony No. 10 include Evgeny Mravinsky's with the Leningrad Philharmonic (Erato; it was Mravinsky and the Leningrad Philharmonic who gave the work's premiere), Mstislav Rostropovich's with either the London Symphony (Teldec) or the USSR Ministry of Culture State Orchestra (Melodiya), Maxim Shostakovich's (the composer's son) with the Prague Symphony Orchestra (Supraphon), Kurt Sanderling's with the Berlin Symphony Orchestra (Harmonia Mundi), Bernard Haitink's with the London Philharmonic (London), André Previn's with the London Symphony Orchestra (EMI), and Eugene Ormandy's with the Philadelphia Orchestra (Sony Classical).

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Vasily Petrenko

Born and educated in St. Petersburg (at the St. Petersburg Capella Boys Music School and the St. Petersburg Conservatory), Vasily Petrenko, who makes his Boston Symphony debut this week, was resident conductor at the St. Petersburg State Opera and Ballet Theatre (1994-97) and chief conductor of the State Academy Orchestra of St. Petersburg (2004-07). During recent seasons Mr. Petrenko has conducted many key orchestras in Russia, including the St. Petersburg Philharmonic and the Moscow Philharmonic. He began his position as principal conductor of the Royal Liverpool Philharmonic Orchestra in September 2006, and six months into his first season his contract was extended to 2012. In 2009 the contract was again extended to 2015, and he also assumed the title of chief conductor. Mr. Petrenko is also principal conductor of the National Youth Orchestra of Great Britain. Vasily Petrenko is equally at home in symphonic and operatic repertoire. In recent seasons he made debuts with the London Symphony Orchestra, Netherlands Radio Philharmonic, and Budapest Festival orchestras, and with the Dallas, Baltimore, Cincinnati, and Saint Louis symphony orchestras. His BBC Proms debut was with the Royal Liverpool Philharmonic, and he has toured with the European Union Youth Orchestra. Highlights of his 2009-10 season and beyond include his debuts with the Philharmonia, London Philharmonic, Russian National Orchestra, Orchestre National de France, the Frankfurt and Finnish radio symphonies, NHK Symphony Tokyo, and Accademia di Santa Cecilia. After making a series of highly successful debuts with United States orchestras last season—including the Dallas, Baltimore, Cincinnati, and Saint Louis symphony orchestras—he will make debuts in 2010-11 with the Los Angeles Philharmonic, Atlanta Symphony,

and San Francisco Symphony, and in 2011-12 with the Philadelphia and Minnesota orchestras and the National Symphony Orchestra in Washington, D.C. With more than thirty operas in his repertoire, he has conducted three productions in recent seasons at the Netherlands Reisopera (Puccini's *Le villi* and *Messa da Gloria*, Verdi's *I due Foscari*, and *Boris Godunov*) and *Pique Dame* with Hamburg State Opera. Future engagements include debuts with Glyndebourne Festival Opera (*Macbeth*) and the Opéra de Paris (*Eugene Onegin*). Mr. Petrenko's recordings with the Royal Liverpool Philharmonic include a rare double bill of Fleishman's *Rothschild's Violin* and Shostakovich's *The Gamblers*, and a disc of suites from Tchaikovsky's ballets. Recently released are his debut recordings on Naxos: Tchaikovsky's *Manfred* Symphony (winner of the 2009 *Gramophone* Award for Best Orchestral Recording), the Liszt piano concertos, and the first discs of an ongoing Shostakovich cycle (symphonies 5, 9, and 11). In 2007 Vasily Petrenko was named Young Artist of the Year at the annual *Gramophone Awards*. In 2009 he was awarded honorary doctorates by both the University of Liverpool and Liverpool Hope University, in recognition of the immense impact he has had on the city's cultural scene.



Julian Kuerti

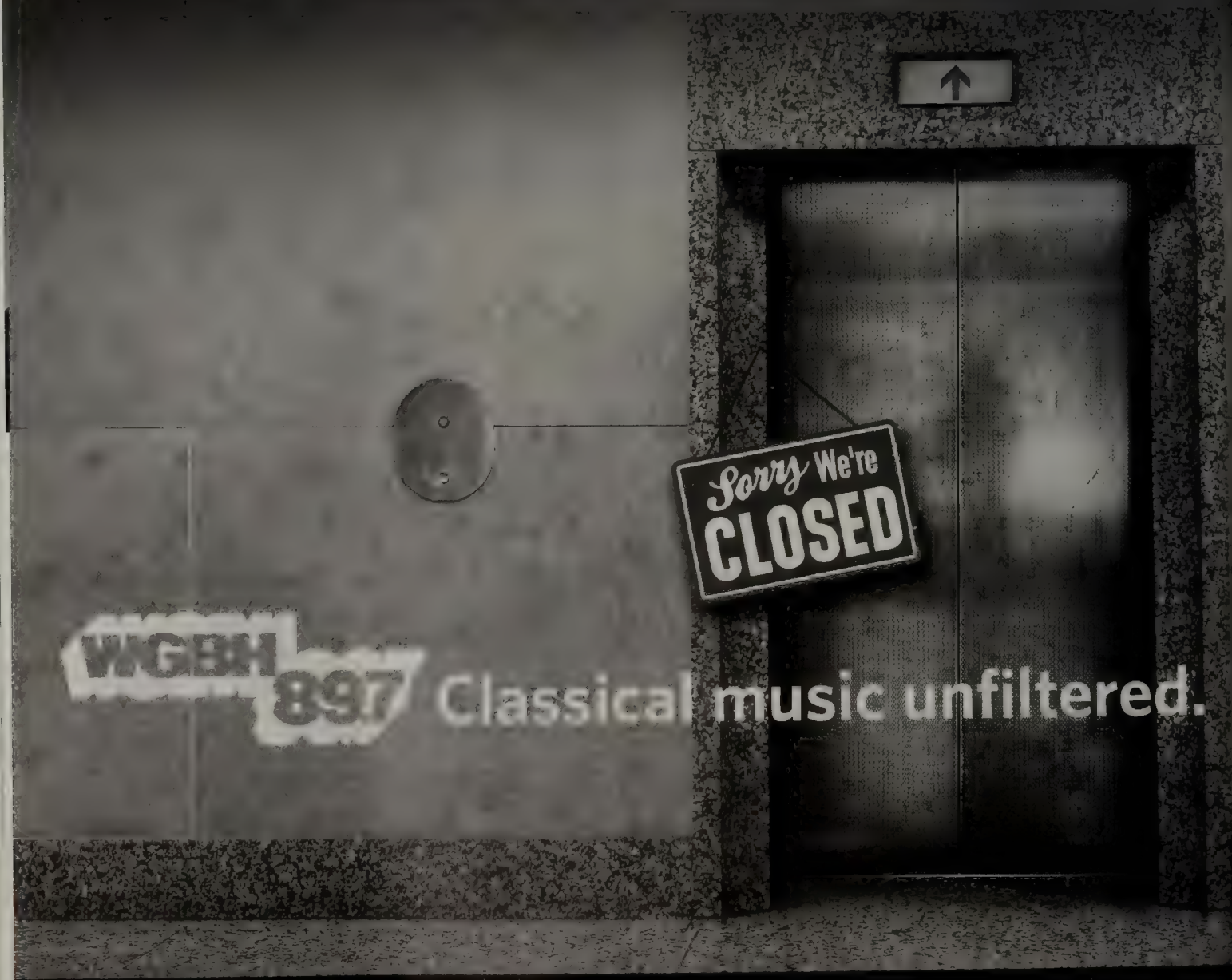
Now in his third season as an assistant conductor of the Boston Symphony Orchestra, Canadian conductor Julian Kuerti was appointed to that position by James Levine. He made his BSO debut with subscription concerts in March 2008, subsequently returning to the BSO podium in July 2008 substituting for James Levine at Tanglewood; in November 2008 at Symphony Hall replacing Gennady Rozhdestvensky; in August 2009 at Tanglewood, leading a program of his own with soloist Yo-Yo Ma; and earlier this month, again substituting for Maestro Levine. He makes a scheduled return to the Symphony Hall podium this coming April 2009, leading a BSO subscription program of music by Ligeti, Shostakovich, and Tchaikovsky, with pianist Marc-André Hamelin. Also this season he leads subscription concerts with the Montreal, Colorado, Utah, Winnipeg, and San Antonio symphony orchestras, among others. This past summer he led outdoor concerts with the National Arts Centre Orchestra and with the Montreal Symphony at the Lanaudière Festival. In spring 2010 he will tour Europe with the

Orchestre Philharmonique du Luxembourg and the Bochumer Symphoniker in Germany. Mr. Kuerti has conducted the National, Toronto, and Houston symphony orchestras, the Los Angeles Philharmonic, National Arts Centre Orchestra, Orquesta Sinfónica de Concepción in Chile, and the Berliner Symphoniker. Other engagements have included the Hartford Symphony, Calgary Philharmonic, and Victoria Symphony. Born in Toronto into a musical family, Mr. Kuerti began his training on the violin. While completing an honors degree in engineering and physics at the University of Toronto, he was also concertmaster and soloist with various orchestras. After taking a year off and touring Brazil with Kahana, a Toronto-based world-music band, Mr. Kuerti began his conducting studies in 2000 at the University of Toronto. That summer he was accepted as a student at the renowned Pierre Monteux School for Conductors in Maine, where he studied with Michael Jinbo and Claude Monteux. He also studied with David Zinman at the American Academy of Conducting at Aspen, and with the acclaimed Finnish conductor/teacher Jorma Panula at the NAC Conductors Programme in Ottawa. In 2005 he was one of two Tanglewood Music Center Conducting Fellows at the BSO's summer home, where he worked in master classes with James Levine, Kurt Masur, Stefan Asbury, and Rafael Frühbeck de Burgos, and led performances with the Tanglewood Music Center Orchestra and TMC Fellows throughout the summer. That same year he finished his studies (begun in 2001) with Lutz Köhler at the University of the Arts Berlin. From 2005 to 2008 he served as founding artistic director and principal conductor of Berlin's Solistenensemble Kaleidoskop, with which he recorded the Sony/BMG album, "When We Were Trees," featuring the Italian cellist/composer Giovanni Sollima. Julian Kuerti also served as assistant conductor to Iván Fischer and the Budapest Festival Orchestra, which he led in performances of Viktor Ullmann's opera *Der Kaiser von Atlantis* in the 2007-08 season.





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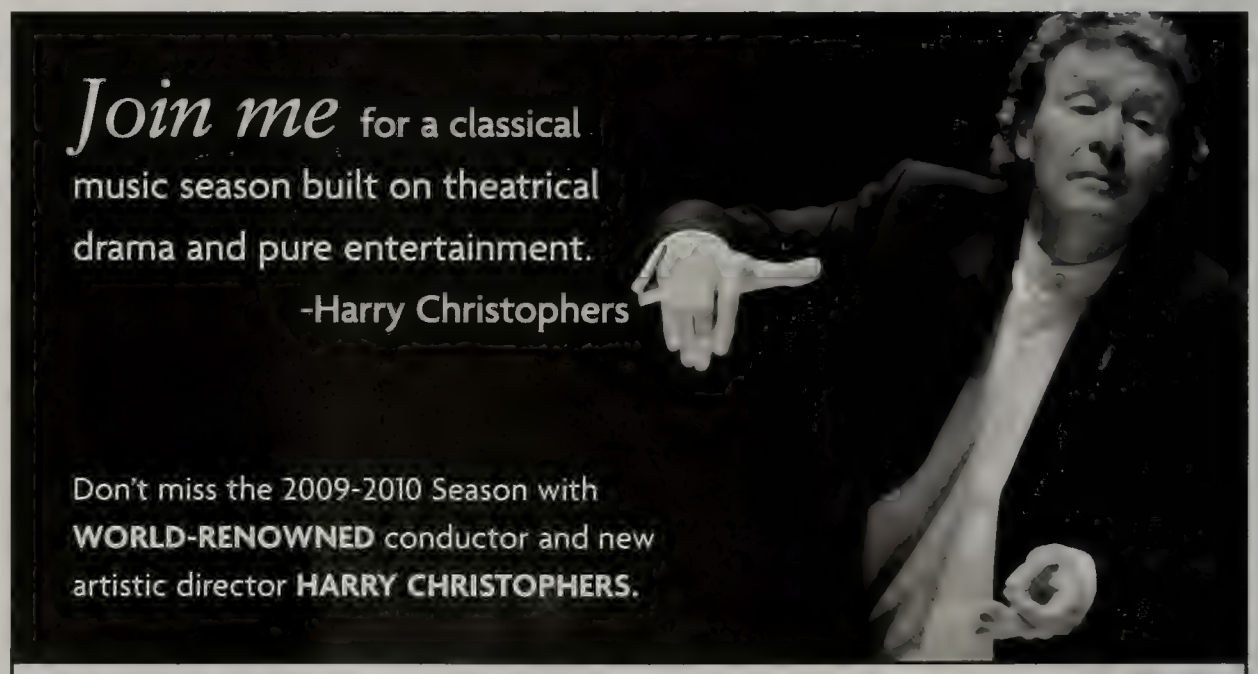


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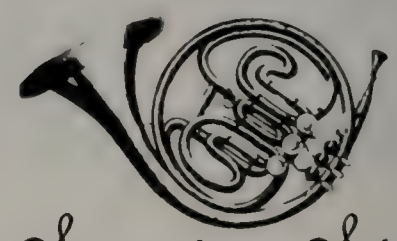
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Thursday, October 15, 8pm
Friday, October 16, 1:30pm
Saturday, October 17, 8pm
Tuesday, October 20, 8pm

LUDOVIC MORLOT conducting

MARTINŮ	"THE FRESCOES OF PIERO DELLA FRANCESCA" Andante poco moderato Adagio Poco allegro
STRAVINSKY	"CAPRICCIO" FOR PIANO AND ORCHESTRA Presto— Andante rapsodico— Allegro capriccioso, ma tempo giusto **PETER SERKIN**
	{INTERMISSION}
THOMAS	"HELIOS CHOROS II (SUN GOD DANCERS)" (AMERICAN PREMIERE; BSO CO-COMMISSION)
TCHAIKOVSKY	"FRANCESCA DA RIMINI," SYMPHONIC FANTASY AFTER DANTE, OPUS 32

PRE-CONCERT TALKS BY ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

Former BSO assistant conductor Ludovic Morlot, now widely acclaimed as a guest conductor, brings a fascinatingly diverse program in his return to Symphony Hall, including the American premiere of Augusta Read Thomas's vibrant *Helios Choros II (Sun God Dancers)*. Thomas was composer-in-residence with the Chicago Symphony Orchestra for many years and also has strong ties to the BSO and Tanglewood. *Helios Choros II*, the central panel of an orchestral triptych, was co-commissioned by the BSO and the London Symphony Orchestra; the LSO gave the premiere in December 2008. Peter Serkin is soloist in Stravinsky's sparkling *Capriccio*, a 1929 piece given its American premiere by the BSO under Koussevitzky in 1930. *The Frescoes of Piero della Francesca*, inspired by the great Italian Renaissance artist, is one of several Bohuslav Martinů works on BSO concerts this season, commemorating the 50th anniversary of the Czech composer's death. Tchaikovsky's fervent "symphonic fantasia" *Francesca da Rimini* is a programmatic piece based on a passage from Dante's *Inferno*.

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PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'D' October 15, 8-10:10
Friday 'B' October 16, 1:30-3:40
Saturday 'B' October 17, 8-10:10
Tuesday 'C' October 20, 8-10:10

LUDOVIC MORLOT, conductor
PETER SERKIN, piano

MARTINŮ	*The Frescoes of Piero della Francesca*
STRAVINSKY	*Capriccio* for piano and orchestra
THOMAS	*Helios Choros II (Sun-God Dancers)* (American premiere; BSO co-commission)
TCHAIKOVSKY	*Francesca da Rimini*, Symphonic fantasy after Dante

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CARTER	Eight Etudes and a Fantasy, for wind quartet
BRAHMS	Piano Quartet No. 3 in C minor, Op. 60

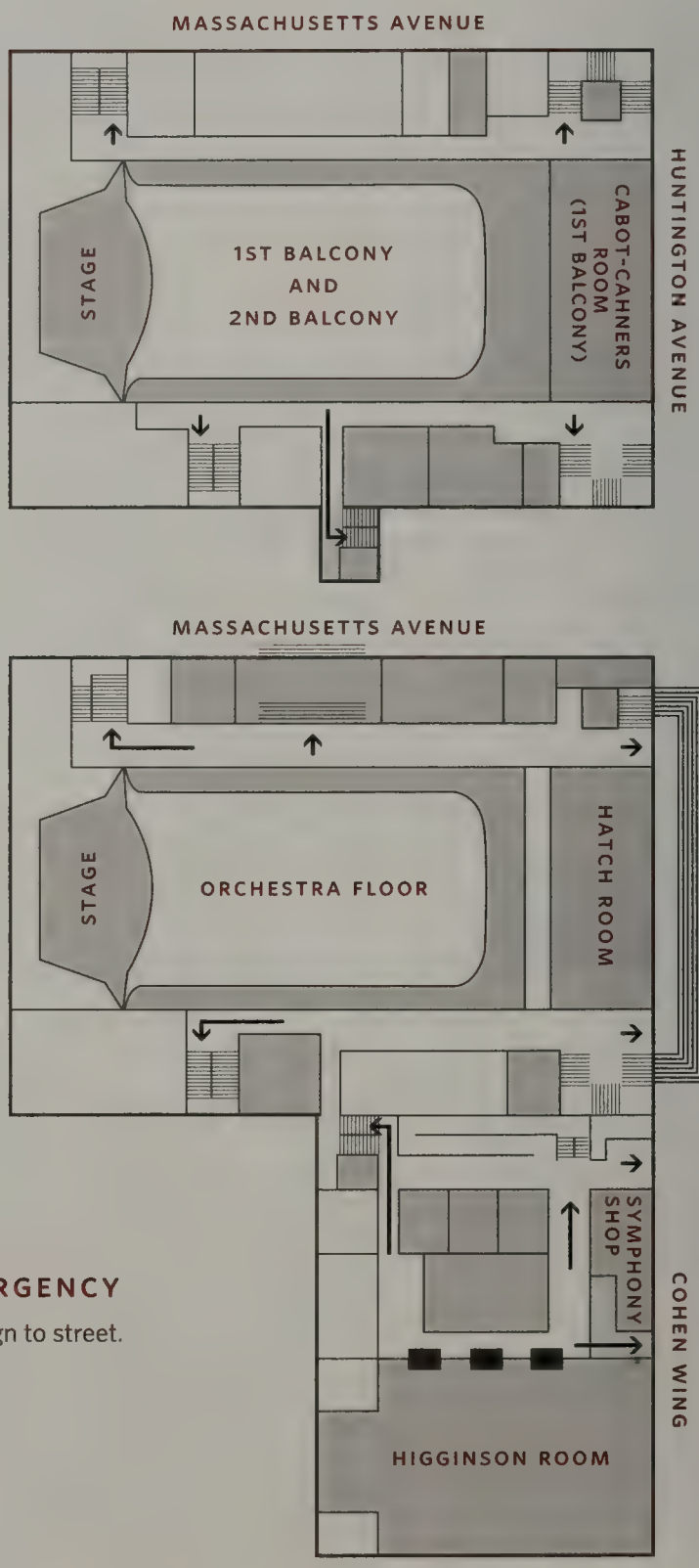
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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

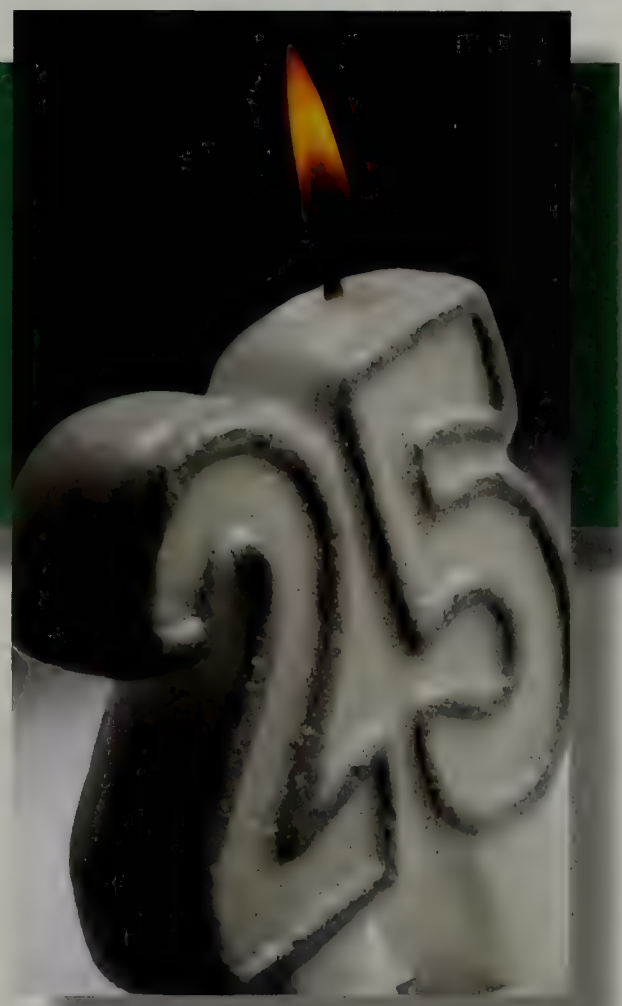
Boston Symphony Broadcasts: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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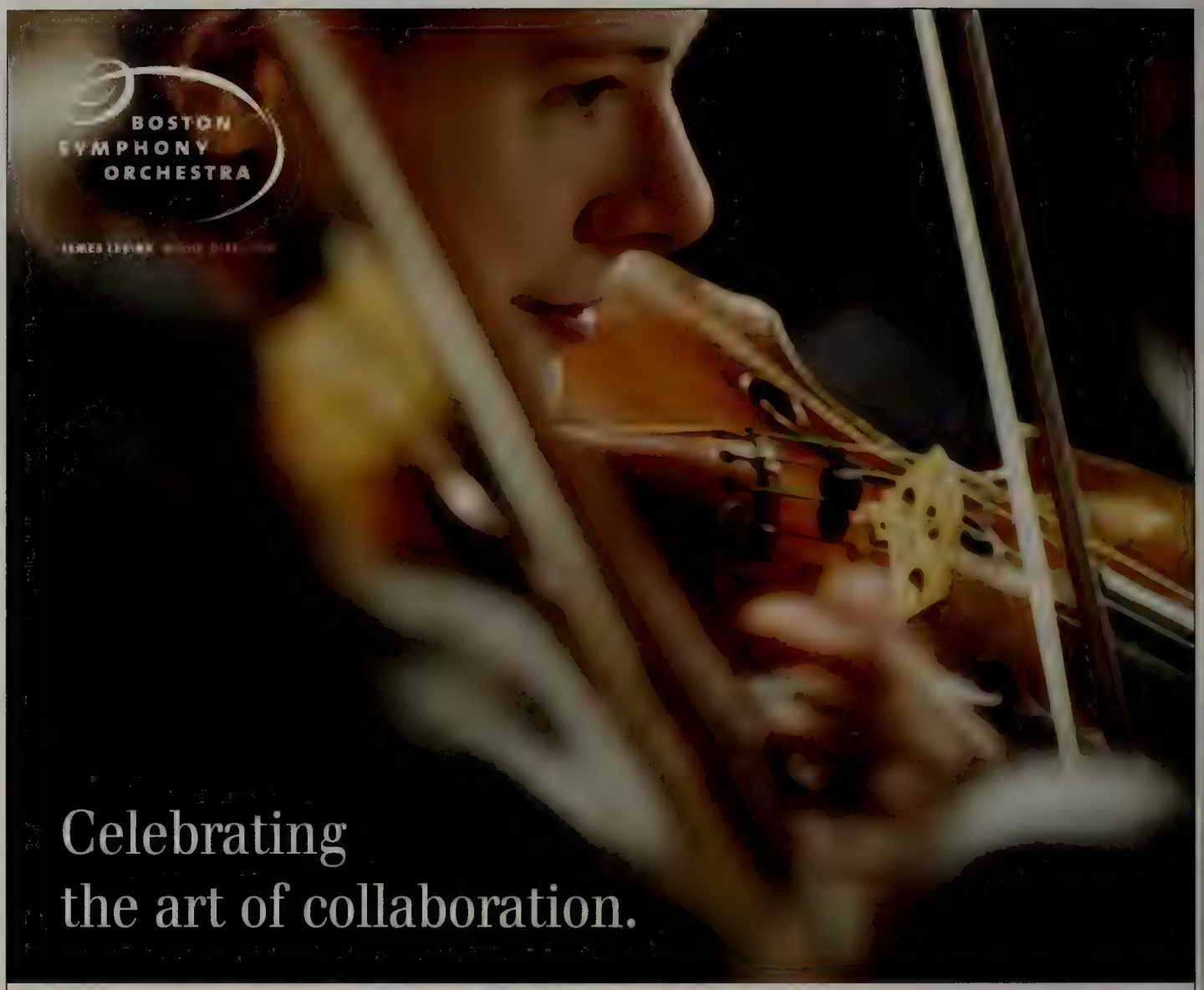
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Table of Contents | Week 4

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 THIS WEEK'S PROGRAM

Notes on the Program

31 Bohuslav Martinů
39 Igor Stravinsky
45 Augusta Read Thomas
51 Pyotr Ilyich Tchaikovsky
59 To Read and Hear More...

Guest Artists

63 Ludovic Morlot
65 Peter Serkin

69 SPONSORS AND DONORS

80 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

83 SYMPHONY HALL INFORMATION

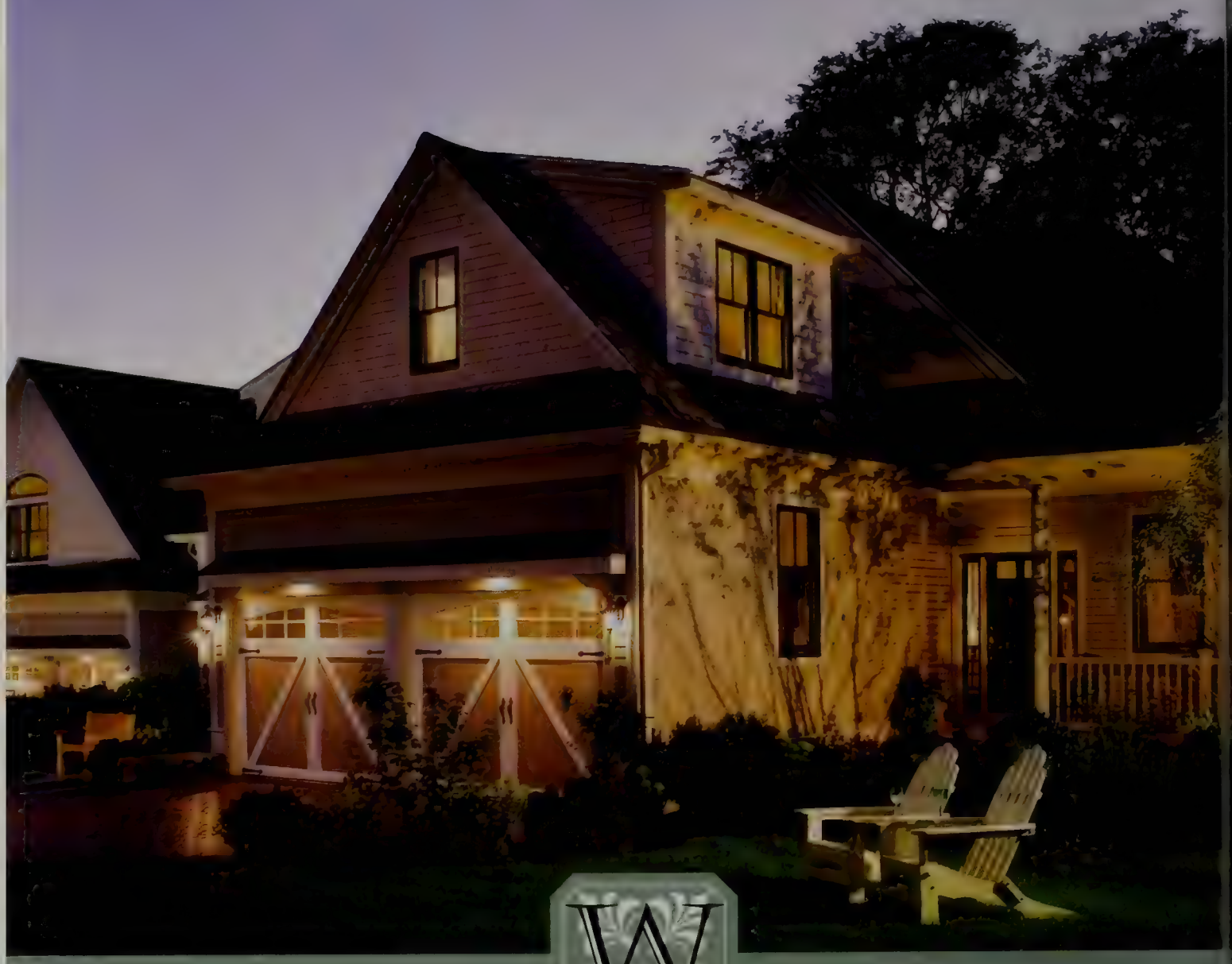
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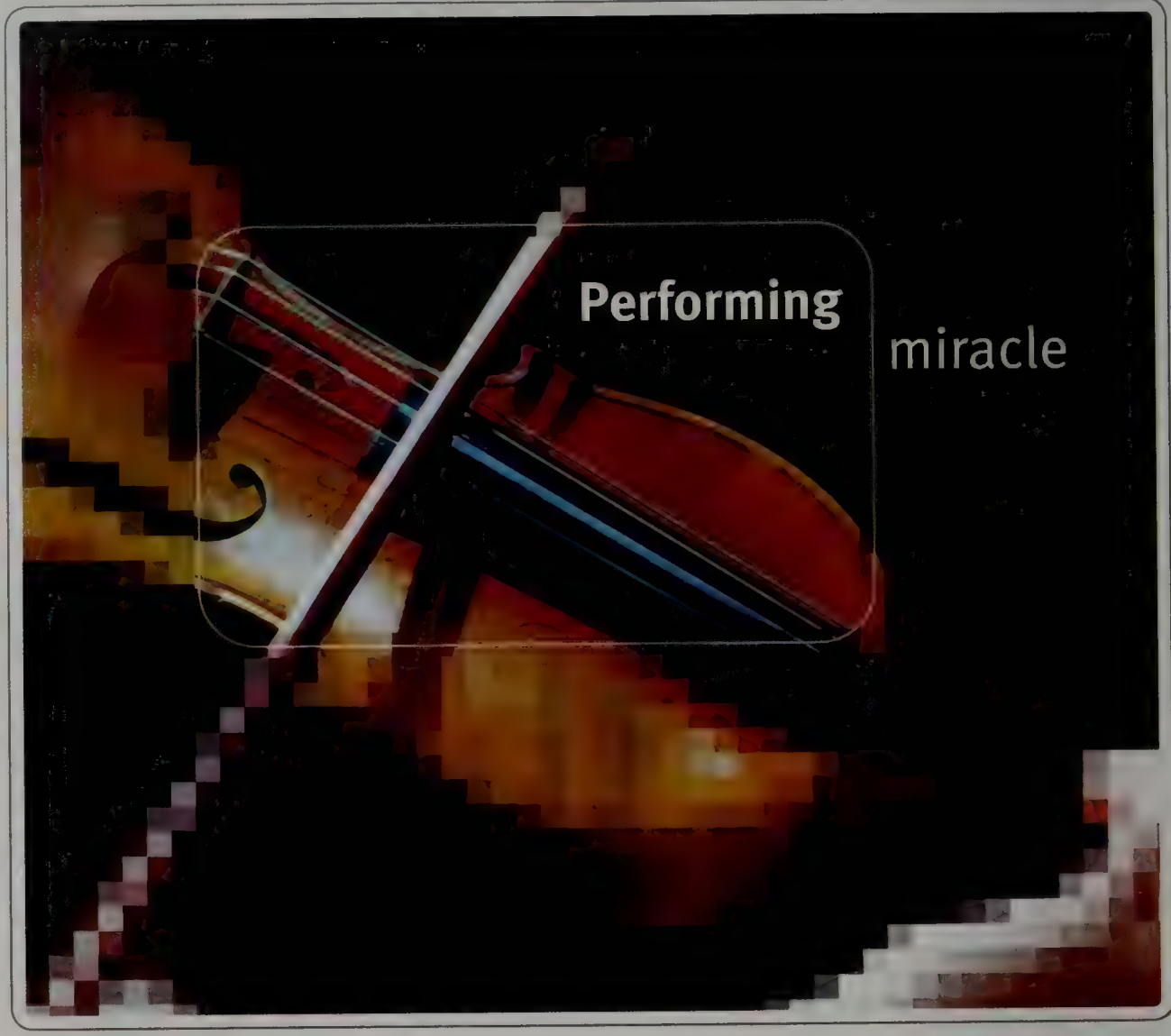
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BROOKLINE, MASSACHUSETTS



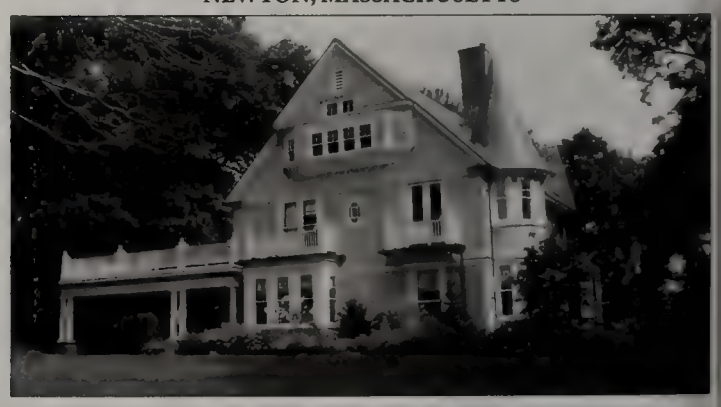
$4,990,000. Dramatic design and luxurious detailing define this brick Mansard-roof residence nestled in the Longwood Mall neighborhood of Brookline. Features 13-foot ceilings, a magnificently-appointed kitchen, master suite, finished lower level with wine cellar, media lounge and guest quarters. **Jayne Friedberg, (617) 731-2447**

NEEDHAM, MASSACHUSETTS



$2,740,000. Riverbend Lane occupies 16 spectacular acres adjacent to the Charles River and will be home to six grand and distinct residences. The first offering, currently nearing completion, is a gracious and substantial five-bedroom Colonial-style residence with 6,500 sq. ft. of meticulously crafted living space. **Lynn Petrini & Lisa Petrini Bell, (781) 444-7400**

NEWTON, MASSACHUSETTS



$2,950,000. This elegant and elaborately-detailed Victorian sits on a large, lush lot with copper beech trees, perennial gardens and seasonal city views. This home has been superbly renovated both inside and out with exceptional attention to detail and quality craftsmanship throughout. A home for a lifetime. **Ilene Solomon, (617) 796 -5733**

For information on the Previews International Program offered by Coldwell Banker Residential Brokerage, please call (800) 548-5003

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BSO News

Boston Symphony Chamber Players 2009-2010 Season at Jordan Hall: Four Sunday Afternoons at 3 p.m.

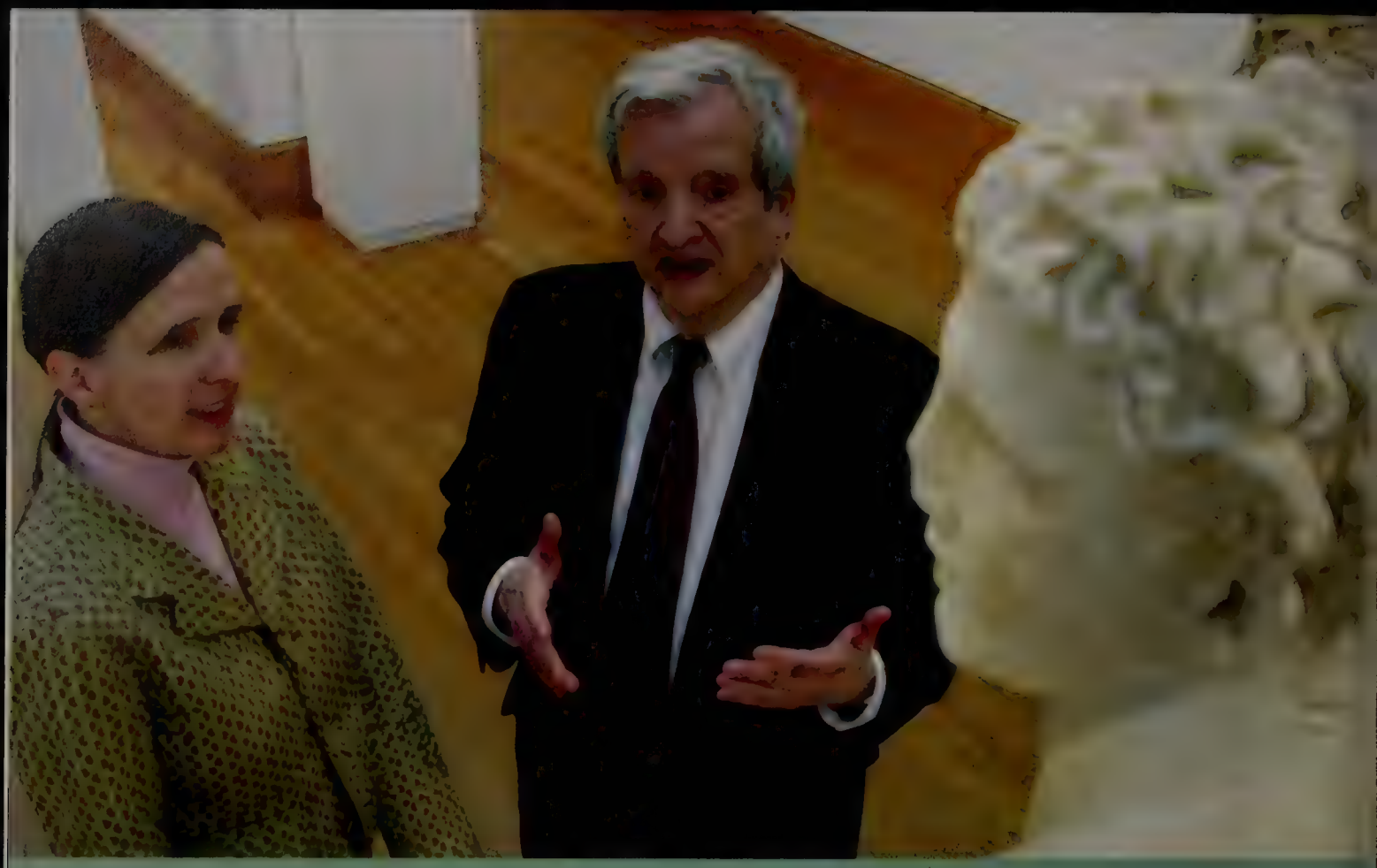
The Boston Symphony Chamber Players perform four Sunday-afternoon concerts each season at Jordan Hall at the New England Conservatory, beginning this year on October 18 with a program of Schulhoff, Carter, and Brahms (the Piano Quartet No. 3 in C minor, Opus 60, with pianist Marc-André Hamelin). The season continues on January 10 with music of Ligeti, Brahms, and Bartók with guest pianist David Deveau; on March 14 with music of Mozart, Villa-Lobos, Gandolfi, and Brahms; and on April 18 with music of Barber, Bolcom, and Beethoven. Subscriptions for the four-concert series are available at $108, $78, and $62. Single tickets are $32, $23, and $18. To purchase the four-concert series, please call the Subscription Office at (617) 266-7575. Single tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Chamber Music Teas

Chamber Music Teas presented by the Boston Symphony Orchestra are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the BSO. Doors open at 1:30 p.m., and the concert begins at 2:30. The complete series of six concerts, beginning on Friday, October 30, is available for $81. Individual tickets are $16. For further information, or to subscribe, please call SymphonyCharge at (617) 266-1200, or visit bso.org.

Upcoming "Symphony+" Events

"Symphony+" is a series of pre- and post-concert events that enhance the overall concert experience. "Symphony+" connects food, literature, and the performing and visual arts to the BSO concerts at Symphony Hall and adds an exciting new element to the concerts. This week, on Friday, October 16, at 12:30 p.m. and Tuesday, October 20, at 7 p.m. in the Miller Room, Frederick Ilchman from the Museum of Fine Arts will give a pre-concert talk on the frescoes of Piero della Francesca, in connection with the BSO performances of Martinů's *Les Fresques de Piero della Francesca*. Following the October 16 concert, a demonstration of Japanese traditional hairstyle inspired by "Ukiyo-e" will take place in Higginson Hall, with images of outstanding examples of this hairstyle on display nearby. Later this month, on Thursday, October 22, patrons can enjoy a pre-concert dinner at the Oak Room of The



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Fairmont Copley Plaza, at a cost of $90 per person. Please check bso.org for further details about these and future "Symphony+" events.

One Day University at Symphony Hall, Saturday, October 31, 2009

With the popular response to One Day University at Tanglewood this summer, we are delighted to announce that the BSO has expanded this partnership to present One Day University at Symphony Hall this season. One Day U, the acclaimed adult education program, will present three lectures by award-winning professors from the University of Pennsylvania and Yale on Saturday, October 31. Professor Jonathan Steinberg of Penn presents "Napoleon: How He Changed the World Forever," Yale University's Professor of Music Craig Wright explores "The Evolutionary Genius of Beethoven," and Yale Professor Tamar Gendler offers "Five Ancient Secrets to Modern Happiness and the Good Life." The day concludes with the BSO's performance of Beethoven's symphonies 6 and 7 under the baton of James Levine. General admission is $259, and includes all three lectures, a boxed dinner in Higginson Hall, and a concert ticket (price class 6). Seating upgrades are available at an additional cost, subject to availability. For more information and to register, call One Day U at 800-663-3298 (800-One Day-U) or visit www.onedayu.com/symphonyhall.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Martinů, Stravinsky, Tchaikovsky, and Augusta Read Thomas's *Helios Choros II*, a BSO co-commission receiving its American premiere in these concerts. In coming weeks, the symphonies of Beethoven will be discussed by BSO Director of Program Publications Marc Mandel (October 22 morning rehearsal; October 23, 29, 31; November 6, 7), Jan Swafford of the Boston Conservatory (October 22 evening concert; October 24, 27, 30), and Elizabeth Seitz of the Boston Conservatory (November 5). The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Gregory E. Bulger Foundation Concert, Saturday, October 17, 2009

Gregory Bulger has been a subscriber to the Boston Symphony Orchestra for thirty-seven years. He currently serves as an Overseer of the orchestra and as a member of several board committees. Mr. Bulger is also president of Opera Boston and vice-president of Project STEP, and was instrumental in the opening of the new performing arts center that bears his name at Boston College High School, his alma mater.

The Bulger Foundation is very pleased to underwrite this concert, which welcomes back Ludovic Morlot, who was an assistant conductor of the BSO from 2004 to 2007 and a Tanglewood Music Center Conducting Fellow in 2001. During his tenure with the BSO, Mr. Morlot not only conducted many superb concerts but was very actively involved in numerous BSO events to help promote the orchestra. Mr. Bulger considers him to be "probably the most accessible and people-friendly assistant conductor that I have met. It is particularly rewarding to see a conductor who was part of the BSO family go on to a distinguished career and to return now to conduct the orchestra."

The Gregory E. Bulger Foundation was founded in 2002. In previous years, the Foundation has underwritten eight BSO and Tanglewood Music Center concerts, including the world premiere of Osvaldo Golijov's opera *Ainadamar* at Tanglewood (which was given its Boston premiere by Opera Boston) and the first BSO performances of Schoenberg's *Moses und Aron.* The Foundation is also the major underwriter of the live Sunday broadcasts of the BSO from Tanglewood produced by WGBH and carried by many PBS stations throughout New England and eastern New York. Providing support to performing arts organizations in the greater Boston area is the major goal of the Foundation.

Mr. Bulger was formerly the chief executive officer of HealthCare Value Management, which he founded in 1990. HCVM is a managed care organization that operates the largest independent preferred provider organization in New England. Mr. Bulger resides in Dover, MA.

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

BSO Members in Concert

The Muir String Quartet (BSO violinist Lucia Lin and principal violist Steven Ansell, violinist Peter Zazofsky, and cellist Michael Reynolds), in residence at Boston University since 1983, performs Beethoven's string quartets Opus 18, No. 3, in D; Opus 59, No. 1, in F (*Razumovsky*), and the *Grosse Fuge*, Opus 133, on Wednesday, October 21, at 7:30 p.m. at Tsai Performance Center, 685 Commonwealth Avenue. Admission is free and open to the public. For more information call (617) 353-2391.

BSO cellist Mihail Jojatu is soloist in Dvořák's Cello Concerto with the Longy Chamber Orchestra conducted by Julian Pellicano at the Longy School of Music in Cambridge on Friday, October 23, at 8 p.m., on a program with Schubert's *Unfinished* Symphony. Admission is free. For further information, please call (617) 876-0956, ext. 1500.

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present the Juilliard Quartet, with new first violinist Nick Eanet, on Sunday, October 25, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. The program includes quartets by Schumann, Davidovsky, and Mendelssohn. Tickets are $30 and $35, discounted for seniors and students. For more information, visit concordchambermusic.org or call (978) 371-9667.

BSO violist Edward Gazouleas performs a faculty recital with pianist Pei-Shan Lee on Wednesday, October 28, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. The program includes Britten's *Lachrymae*, Schubert's *Arpeggione* Sonata, Joan Tower's *Wild Purple*, Vieuxtemps's Viola Sonata, and Piazzolla's *Le Grand Tango*. Admission is free and open to the public.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

ONE DAY UNIVERSITY
at Symphony Hall

NAPOLEON. THE GOOD LIFE. BEETHOVEN (twice!).

at Symphony Hall

Saturday, October 31st

Join three of the finest professors from Penn and Yale for an afternoon of lectures, with dinner in Higginson Hall prior to the BSO's performance of ***Beethoven's Symphony No. 6 & 7.***

Napoleon—How He Changed the World Forever

Jonathan Steinberg ■ *Penn*

He brought the violent French Revolution to an end and assembled the largest Empire since Caesar's. He formalized the rule of law, established a professional class free from the shackles of birthright. He was a ruthless dictator all the same. Beethoven originally named his third symphony (Eroica) in honor of Napoleon, the liberator of the people, only to renounce it in disgust in 1804 after Napoleon declared himself Emperor.

The Revolutionary Genius of Beethoven

Craig Wright ■ *Yale*

While composers of Beethoven's era focused on the classic tools of melody and harmony, he alone saw the power of rhythm and sound and used them to create works of truly unprecedented emotional power. Using live examples performed at the piano, along with audience participation, this lecture will focus on two of Beethoven's many masterpieces: Symphony No. 6, a study in the beauty of sound, and Symphony No. 7, an exercise in the raw, elemental power of rhythm.

Five Ancient Secrets to Modern Happiness and the Good Life

Tamar Gendler ■ *Yale*

What are the secrets to authentic happiness? How is it possible to live a good life? What sorts of activities and experiences contribute to humans flourishing? Tying together cutting-edge work in contemporary psychology and neuroscience with the profound writings of ancient philosophers, Professor Gendler will show you how reflection on these central questions can make life more meaningful and fulfilling.

BSO Concert: BEETHOVEN Symphony No. 6 & 7

James Levine ■ *Conductor*

EVENT SCHEDULE
for October 31*st*

2:30-3:00 pm ■ *Registration*
Symphony Hall Mass Ave. Entrance

3:00-4:10 pm ■ Jonathan Steinberg, *Penn*
Symphony Hall

4:10-4:30 pm ■ *Break*

4:30-5:30 pm ■ Craig Wright, *Yale*
Symphony Hall

5:30-6:20 pm ■ *Boxed Dinner in Higginson Hall**

6:20-7:30 pm ■ Tamar Gendler, *Yale*
Higginson Hall

7:30-8:00 pm ■ *Break*

8:00-10:00 pm ■
BSO Concert, Symphony Hall

General Registration: $259

includes lectures, boxed dinner, and 1 Price Class 5 or 6 Concert Ticket. Upgrades at additional cost subject to availability.
advance registration required

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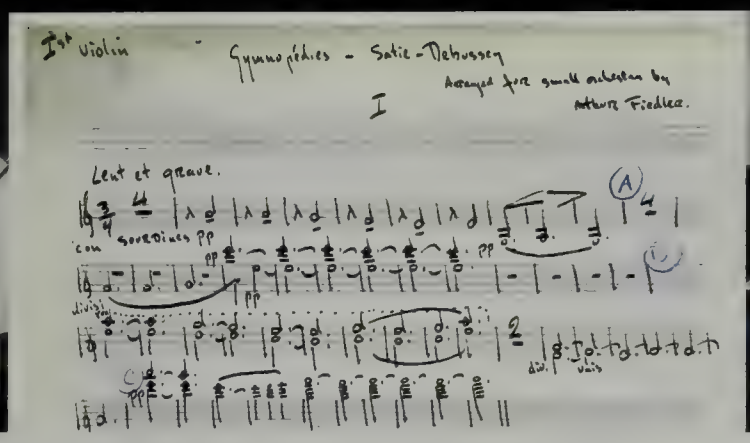
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

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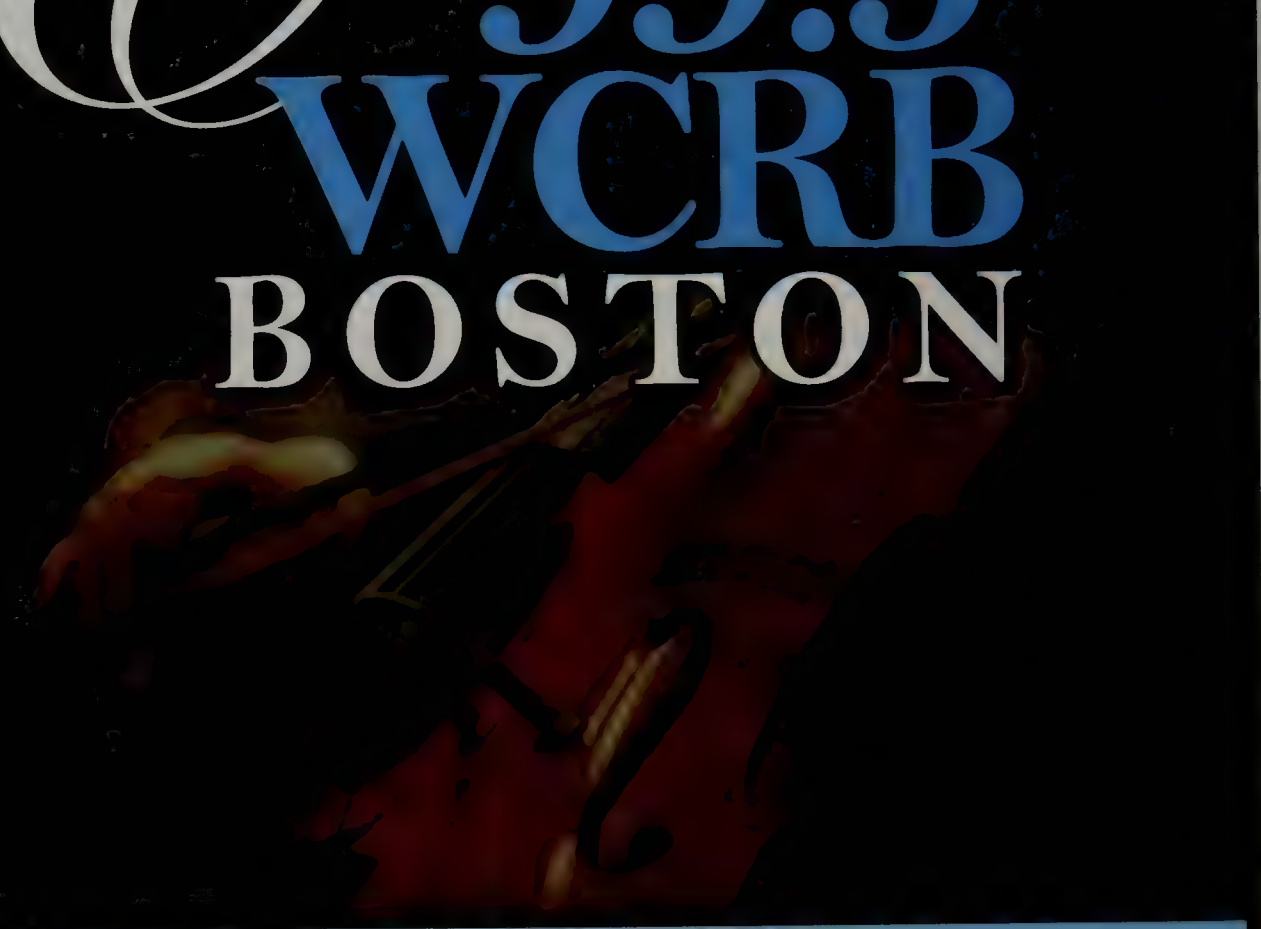
Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

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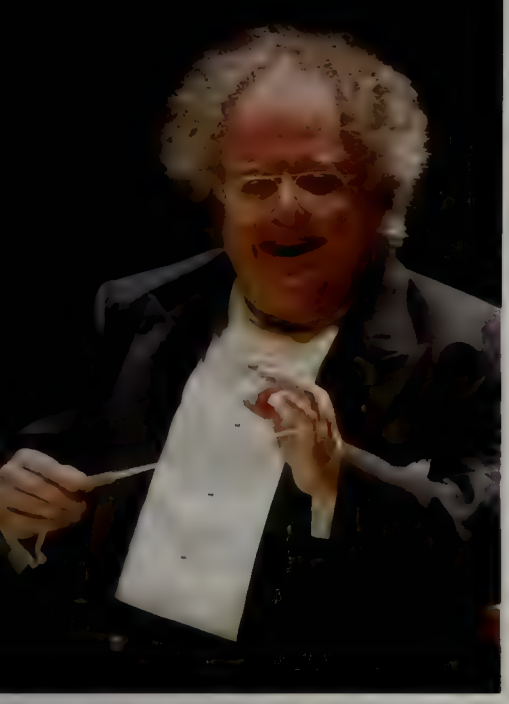
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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. During his 2009-10 BSO season, Maestro Levine conducts forty performances of fourteen programs, four of which travel to Carnegie Hall. Highlights include an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in many decades, and Mr. Levine's first-ever complete Beethoven symphony cycle); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their

first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts thirty performances of five operas, including new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth

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(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

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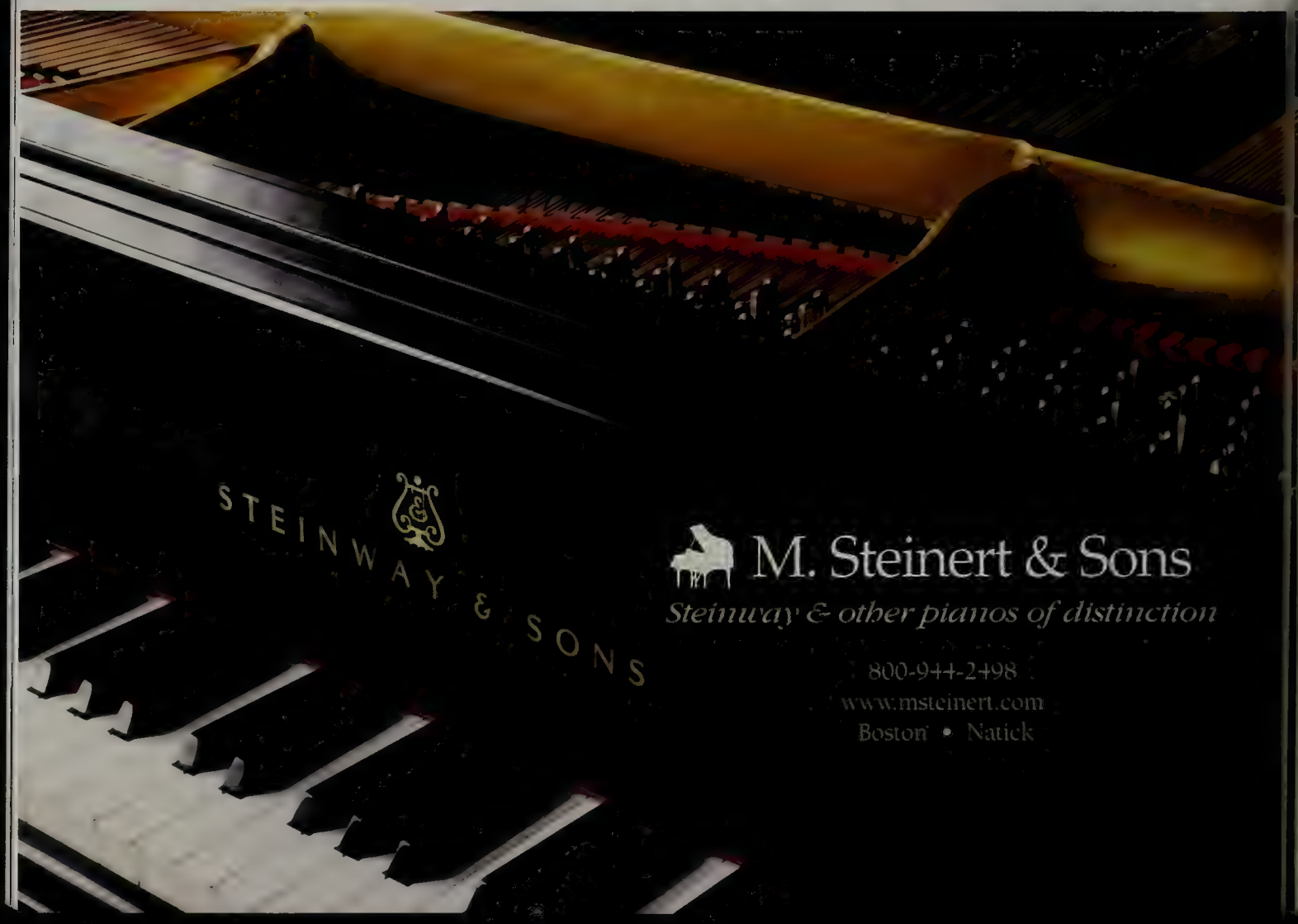
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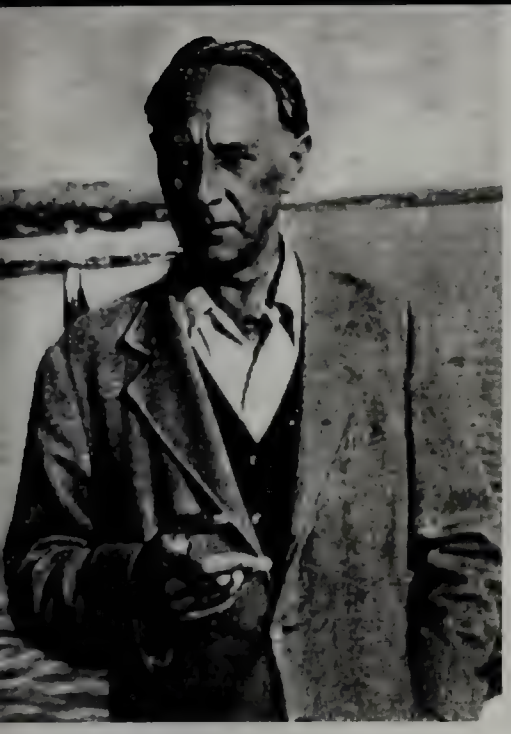


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Bohuslav Martinů

"The Frescoes of Piero della Francesca"

BOHUSLAV MARTINŮ was born in Polička, Bohemia, on December 8, 1890, and died in Liestal, Switzerland, on August 28, 1959. He composed his triptych "Les Fresques de Piero della Francesca" ("The Frescoes of Piero della Francesca") in Nice between February 20 and March 14, 1955. It received its first performance on August 26, 1956, in Salzburg, with the Vienna Philharmonic led by the work's dedicatee, Rafael Kubelik. The present performances are the first by the Boston Symphony Orchestra.

THE SCORE OF "THE FRESCOES OF PIERO DELLA FRANCESCA" calls for a large orchestra of piccolo, three flutes, three oboes, English horn, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, tenor drum, bass drum, cymbals, triangle, tam-tam, xylophone, harp, and strings.

Despite a passionate attachment to his Czech homeland, Martinů moved to Paris in 1923 little knowing that he would never return. In Paris he studied for a period with Albert Roussel. He scratched out only a meager living, but he found life in the French capital very congenial and inspiring, and he married a French wife. Forced to flee from the German occupation, he reached America in 1941 and like many refugee artists coming from Europe faced great difficulties in his first months. He was rescued by a commission from Serge Koussevitzky to compose a symphony for the Boston Symphony Orchestra, and this opened a decade in which he composed all six of his symphonies, three of which, the First, Third and Sixth, were premiered by the BSO.

After the war he was prevented from returning to Czechoslovakia by the communist takeover in 1947, so he remained until 1953, the year of the Sixth Symphony, dedicated to Charles Munch and the Boston Symphony Orchestra. Munch was always devoted to Martinů and was especially helpful in 1946 when the composer suffered a fearful head injury after falling from a ten-foot-high balcony near Tanglewood. In 1953 Martinů returned to France and settled in Nice. It was here that he composed *Les Fresques de Piero*

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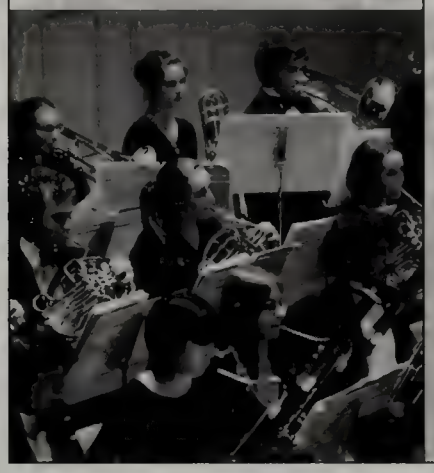
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Piero della Francesca's fresco showing the Queen of Sheba (see below)

della Francesca, inspired by a visit to Italy in 1954. On that trip he saw a number of the artist's works, but was particularly moved by the series of ten frescoes in the basilica of San Francesco in Arezzo, painted between 1452 and 1466. He composed the three movements quickly in the spring of 1955, and the full work was performed for the first time at the Salzburg Festival of 1956, conducted by his fellow Czech, Rafael Kubelik, to whom it was dedicated. It was not well received, but it went on to greater success in other cities in Europe and America and is now regarded as one of his major orchestral works, a successor, in a sense, to the six symphonies that preceded it.

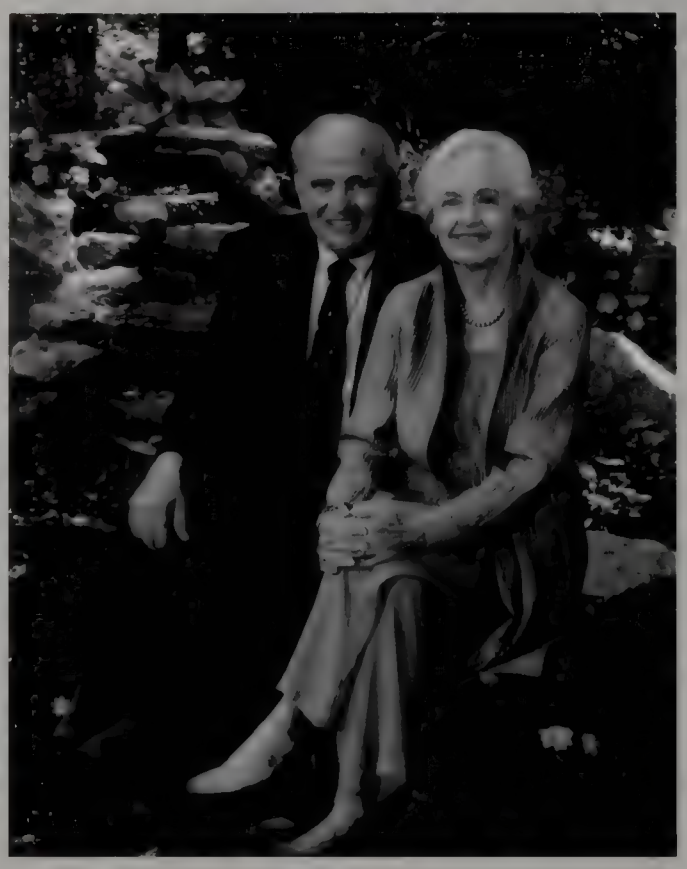
Piero della Francesca's frescoes are full of life and color. They depict the legend of the True Cross as told by medieval writers, and despite their rich detail and the busy activity of Martinů's music, there is little direct representation of one art by the other. The composer insisted that there are no dramatic incidents portrayed in the music and that everything is, in his words, "peace and color." However, he did reveal that the first movement is his impression of the large fresco showing the Queen of Sheba received by King Solomon (reproduced above). Its two panels show, first, the Queen of Sheba and her ladies kneeling before the large beam in which she recognized the tree from which the True Cross would be hewn, and, second, being received within Solomon's palace.

The second movement relates to a smaller fresco showing Constantine's Dream (reproduced on page 35). Constantine is seen asleep, guarded by his soldiers, while an angel descends holding out a golden cross. The spiky viola solo in this movement, Martinů admitted, represents a military trumpet call, heralding the Battle of Milvio Bridge of 612 A.D., in which Constantine defeated the enemies of Christianity. The third movement is said to refer to the fresco in which this battle is depicted, as well as being the composer's summing-up of his impressions of the frescoes as a whole.

For all Martinů's desire to convey a sense of peace, the music is mostly restless, and

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Constantine's Dream (see page 33)

the orchestration is dense. An English horn solo in the first movement stands out as a moment of calm lyricism. Rhythms are complex and unsettled throughout, so that the pulse of the music is more readily sensed from watching the conductor than from following the flow of orchestral entries, all of which defy the beat in complicated ways. In terms of design, the first movement allows a reprise of all the opening material, while the other two movements are constantly exploring new ideas. But the restlessness ceases at the end of each movement: all three movements end on comfortable chords of B-flat major, and the close is the serenest moment of the work.

Martinů returned to America in 1955 and taught for a year at the Curtis Institute in Philadelphia and at the Mannes School of Music in New York. He left the USA for the last time in 1956 in order to take up a position as composer-in-residence at the American Academy in Rome. He kept composing ceaselessly, as he had done all his life, up until his death in a Swiss clinic three years later.

Martinů's manner of working was very unusual. He decried conventional teaching and the imposition of rules. Although he admired certain composers inordinately (Corelli and Haydn, for example), he neither established nor taught any system of composition. He composed very quickly and fluently and amassed a huge body of work, much of it still unpublished and unknown. Halbreich's catalogue runs to nearly four hundred works. He never revised earlier pieces and never rejected anything. He was largely indifferent to the fate of works, once written, unconcerned by performances and reviews. In his immense productivity he may be compared to Darius Milhaud, and in his attitude to his own



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œuvre he is like Charles Koechlin, a formidable figure in French music, who similarly moved directly from one work to the next without troubling to promote or perform the previous one. Fortunately Martinů has had many friends and admirers who are anxious to play his music, and he enjoyed considerable celebrity in America in the 1940s and in Europe in the 1950s.

It is difficult to judge his work as a whole, however, and his faith in the natural flow of music, unhindered by architectural principles, compels the listener to follow the structural outlines of pieces on trust, since he preferred to let his ideas develop organically over the course of a movement or work, without clearly defined themes or sections. The first movement of the *Fresques* is clearly an exception to this principle, and yet he told his biographer Miloš Šafránek: "The form is free, nothing in this composition is repeated; there is no development nor variations, the musical material being piled up to overflowing and yet it hangs together." His aim as a composer, he once explained, was to discover the meaning of life, no less, that lofty quest on which composers have set out with many different degrees of success for many centuries.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

THE FIRST AMERICAN PERFORMANCE *of Martinů's "Frescoes of Piero della Francesca" was given by the Cleveland Orchestra with George Szell conducting on January 31, 1957.*





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Igor Stravinsky

"Capriccio" for piano and orchestra

IGOR FEDOROVICH STRAVINSKY was born at Oranienbaum, Russia, on the Gulf of Finland, on June 17, 1882, and died in New York on April 6, 1971. He composed "Capriccio" as a piano concerto for his own use, beginning with the last movement on December 24, 1928, composing the three movements in reverse order and finishing the scoring on November 9, 1929. Much of the work was done at Nice and Echarvines, the premiere taking place in Paris on December 6, 1929, with Stravinsky as soloist and Ernest Ansermet conducting the Paris Symphony Orchestra in the Salle Pleyel. The American premiere followed a year later, on December 19 and 20, 1930, with Serge Koussevitzky conducting the Boston Symphony Orchestra and soloist Jesús María Sanromá. A revised edition of the score (largely limited to the correction of printer's errors) was prepared in 1949.

IN ADDITION TO THE SOLO PIANO PART, the score of Stravinsky's "Capriccio" calls for two flutes and piccolo (doubling third flute), two oboes and English horn, two clarinets (second doubling E-flat clarinet) and bass clarinet (doubling clarinet), four bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings divided into two ensembles in the fashion of a Baroque concerto grosso, labeled "concertino" (a solo string quartet) and "ripieno."

One of the classic ways for a composer to earn a living—beyond the sometimes meager income provided by royalties or performing rights—is as a performer. Stravinsky was a competent if not great pianist, and he wrote a number of pieces primarily to function as vehicles for himself. One of the reasons this was necessary was because the copyrights of his early, extremely successful music were not recognized, since neither Russia nor the United States had signed the Berne copyright convention, and the Russian Revolution had further complicated receiving royalties from early publications. As a result, much of Stravinsky's income in the 1920s and '30s came from his appearances as a pianist and, increasingly over the years, as a conductor. He wrote the Piano Concerto (for piano and winds) and Piano Sonata (both 1924), *Capriccio* (1929), and the Concerto for Two Pianos (1935) for his own use in concert, as well as works for violin and piano, the *Duo Concertant*

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for violin and piano, and some arrangements, which he played on tours with violinist Samuel Dushkin (for whom he wrote his Violin Concerto).

Needless to say, the piano parts emphasized his own strengths and characteristics as a performer (quite different from those of, say, his contemporary Sergei Rachmaninoff, who also composed piano music especially for his own use). Stravinsky's music is crisply articulated, often staccato and percussive. It is by no means devoid of lyric qualities, but it avoids the grandiose sweep of a Rachmaninoff in favor of a greater clarity of line.

Stravinsky's decision to compose a new concerto in 1929 was no doubt caused, at least in part, by the need to have a second work to offer orchestras that might express an interest in booking him (he had already appeared as soloist for the Piano Concerto some forty times in Europe and America). It also provided a change of pace and character from the efforts of the three preceding large works, all for the theater—the opera-oratorio *Oedipus Rex*, and the ballets *Apollo* and *The Fairy's Kiss*.

The piece also reflects Stravinsky's affinity for Tchaikovsky. Of all the composers in the Russian tradition, it was Tchaikovsky to whom Stravinsky felt closest, a feeling confirmed in 1928 when he composed *The Fairy's Kiss*, based on music by Tchaikovsky and also incorporating some music of Stravinsky's own written in that style. After completing that task, which he found to be a sympathetic and delightful one, Stravinsky wished to write some more of his own music with the melodic quality and charm of Tchaikovsky's. *Capriccio* provided that opportunity. Though no one would ever confuse Stravinsky's music with Tchaikovsky's, the influence of the earlier master as Muse makes itself everywhere felt.

Stravinsky began with the final movement, Allegro capriccioso, from which he ultimately drew the title of the entire work. "*Capriccio*" is a singularly apt title, richer in implication than something more cut-and-dried, like "Concerto No. 2." It suggests whimsy, humor, and sudden changes of mood without denying the possibility of a serious character to the music as well—all in all a very good capsule description. The mystery is that this delightful work should be so relatively little-known, for few of Stravinsky's compositions are so purely entertaining.

The first movement is framed by two kinds of material: a loud statement full of trills and scales for piano and orchestra, and a slower, quieter, descending musical figure for solo instruments. Each of these is heard twice before the main body of the movement gets underway with a percussive theme in the piano, supported by the timpani playing the pitches G and B-flat (the timpani provide a remarkable echo of *Oedipus*, both in sonority and pitch). The even sixteenth-notes of the piano part are stressed in such a way as to produce irregular rhythms (3+3+2 or 2+3+3), setting up a motoric feeling that continues, even through changes of tempo, throughout the movement. The opening introductory sections return at the end as a frame, but there the slow, quiet passage is expanded through the addition of a soft rhythmic punctuation in the bass on G and B-flat, recalling the main material.

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Stravinsky following a November 1930 performance of "Capriccio" in Vienna during his first concert tour with the piece

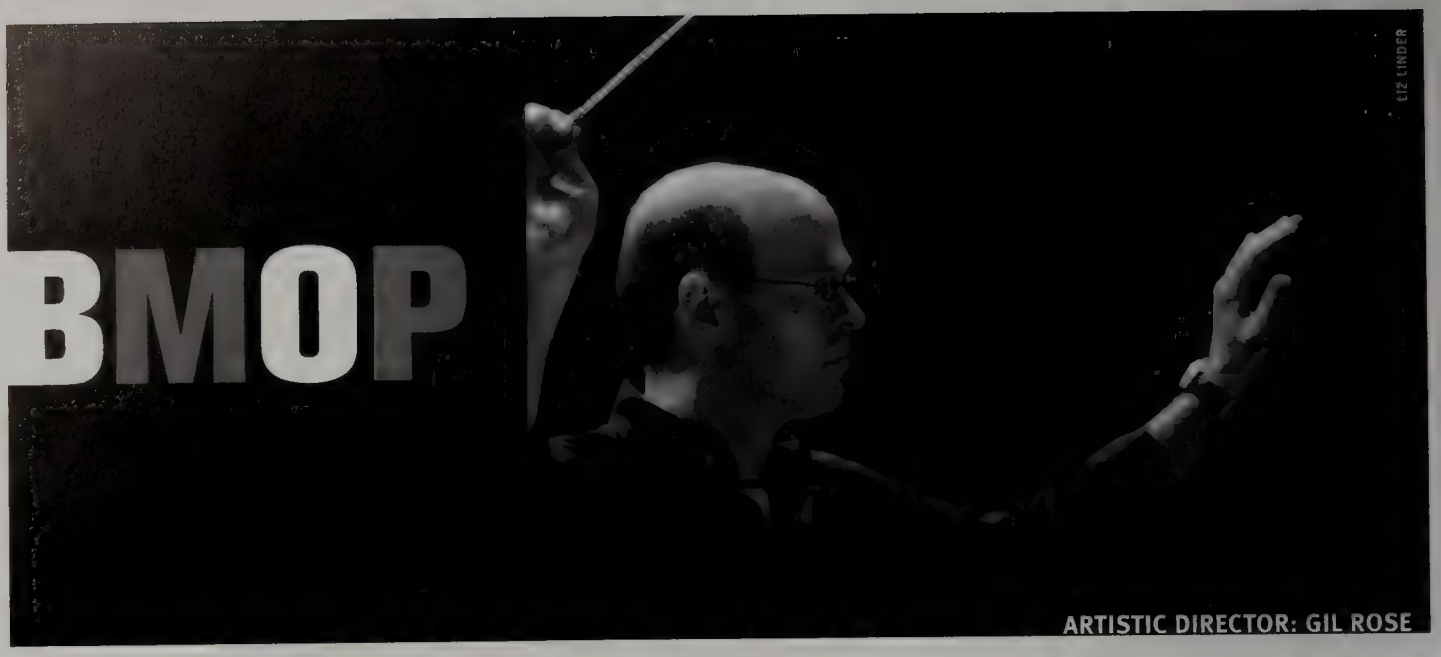
The second movement continues without pause. The piano's F minor argues with the woodwinds' A-flat major. The latter produce poignant melodies, against which the pianist offers lavishly rhapsodic decoration.

The finale is a witty rondo, filled with syncopated sounds that here and there evoke vaudeville routines. After an introductory preface, the pianist states the main material against a figure in the woodwinds that will grow into an important element in the discourse. The movement sparkles with brilliant energy, a non-stop toccata from its beginning to its breathless ending.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE BOSTON SYMPHONY ORCHESTRA *(as noted above) gave the American premiere of Stravinsky's "Capriccio" for piano and orchestra on December 19 and 20, 1930, with Serge Koussevitzky conducting and soloist Jesús María Sanromá, who played thirty-one performances of the work with the BSO in Boston and on tour between December 1930 and April 1956 (under Koussevitzky's direction in 1930, 1931, 1940, and 1946; under the composer's direction in November/December 1939; and under Leonard Bernstein's direction in April 1956). Stravinsky also led BSO performances of "Capriccio" in February 1949, with his son Soulima as soloist. Following the Bernstein/Sanromá performances in 1956, there were a BSO performance in July 1982 at Tanglewood, with pianist André-Michel Schub and conductor Hiroshi Wakasugi; subscription performances in December 1987 with Peter Serkin and Seiji Ozawa, followed by a pair of performances at Carnegie Hall; and a Tanglewood performance on July 20, 2003, with Peter Serkin and Hans Graf.*



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Michael J. Lutch

Augusta Read Thomas

"Helios Choros II (Sun God Dancers)"

AUGUSTA READ THOMAS was born on April 24, 1964, in Glen Cove, New York, and lives in Chicago and Becket (MA). She composed her "Helios Choros II (Sun God Dancers)" in 2006-07 in response to a joint commission from the Boston Symphony Orchestra, James Levine, Music Director (through the generous support of the Harriett Eckstein New Commissions Fund) and the London Symphony Orchestra (with support from Martin Mellish, a longtime advocate of the composer's music). The score is inscribed "with admiration and gratitude to the London Symphony Orchestra, the Boston Symphony, and Martin Mellish," and for these performances the composer adds "I wish to extend sincere gratitude to Anthony Fogg for his support, vision, and musicality." The London Symphony Orchestra led by Daniel Harding gave the world premiere performance on December 14, 2008, in Barbican Hall, London. These are the American premiere performances.

THE SCORE OF "HELIOS CHOROS II" calls for an orchestra of piccolo, two flutes (second doubling alto flute), two oboes, English horn, three clarinets (third doubling bass clarinet), four horns, four trumpets (first and second optionally doubling B-flat piccolo trumpet), two trombones, bass trombone, percussion (four players minimum: I. glockenspiel, five-octave marimba, woodblocks, bongos, claves, large suspended cymbal with bow; II. vibraphone with bows, crotales with bow, congas, triangles; III. tubular bells, suspended finger cymbals, claves, snare drum, extra-large bass drum, medium tam-tam with bow; IV. xylophone, crotales with bow, sizzle cymbal with bow, triangles, tom-toms, very large tam-tam); piano and celesta (one player), two harps, and a large string section. The piece is about twenty minutes long.

The detail and richness of the sound itself: it's this that is immediately striking about Augusta Read Thomas's orchestral music. Beyond that, as the piece moves, is the rhythm, nearly always propulsive, active, physical, dancelike, even when, as often in her work, the foreground is melodic and lyrical. The composer herself put it well in writing about her 2005 orchestral work *Credences of Summer*:

> My favorite moment in any piece of music is that of maximum risk and striving. Whether the venture is tiny or large, loud or soft, fragile or strong, passionate, erratic,

> or eccentric—the moment of exquisite humanity and raw soul! All art that I cherish has elements of order, mystery, love, recklessness, and desperation. For me, music must be alive and jump off the page and out of the instrument as if something big is at stake. I think of my music as nuanced lyricism under pressure.

"Nuance" frequently enters Thomas's conversation about her music. Music can be as detailed as one wants to make it; classical music's hundreds of notational symbols for transmitting the composer's conception add another level for interpretation. Thomas's scores reveal a remarkable combination of pragmatism—making the score as clear as possible for the performer—and expressive detail, including subtle and frequent changes in dynamics and articulation (how to play a given note, e.g., accented, legato, etc.) and ever-shifting blends of timbre. Both are a result not only of her inner ear but also of her experiences as a musician and a listener. Growing up in a large and musical family, she was exposed to many different tastes and styles as a child and began creating her own music at an early age. She chose to learn trumpet in order to be able to play with an ensemble, and began to understand the inner workings of ensembles, the sound of different instruments together, and the subtle interplay between listening musicians. It's no surprise therefore that although she has written works of all sizes, including choral music, solo pieces, and chamber music from a minute to half an hour in length, it is in the realm of orchestral music that she has made her biggest mark. She was composer-in-residence for ten years with the Chicago Symphony Orchestra, for which she wrote several pieces, working closely with Pierre Boulez and Daniel Barenboim. She has been

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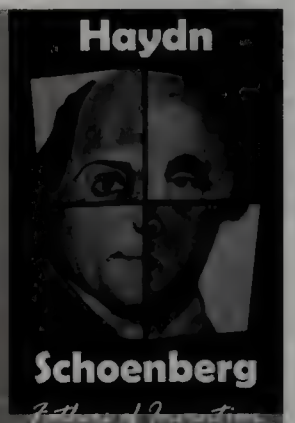
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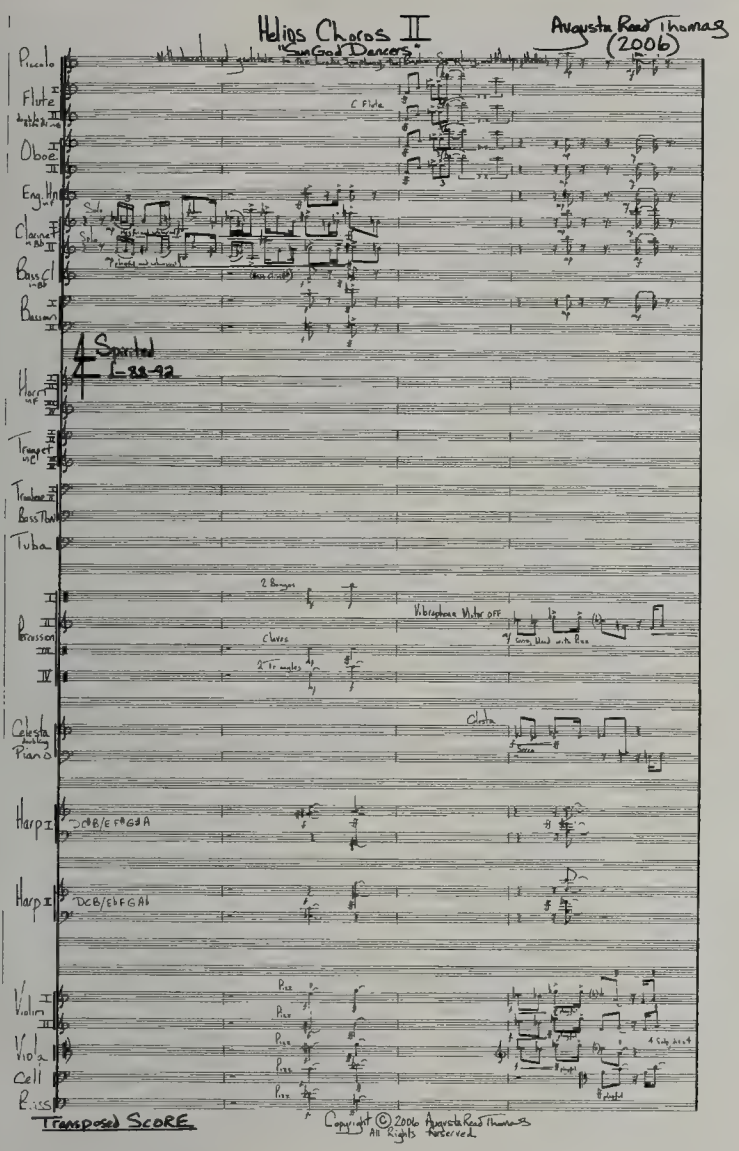
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The first page of the manuscript of "Helios Choros II"

commissioned by the National Symphony Orchestra and Mstislav Rostropovich, the New York Philharmonic, the Berlin Philharmonic, the Pittsburgh Symphony Orchestra, and many others. In April 1997, Seiji Ozawa led the BSO and Rostropovich in the world premiere of Thomas's *Chanson* for cello and orchestra, in a program celebrating the cellist's seventieth birthday.

Thomas's musicianship extends advocacy for music of all kinds, and in particular the concert music of our time. In addition to creating and curating the Chicago Symphony Orchestra's MusicNow series, she curated last summer's Festival of Contemporary Music at Tanglewood, where she has also served as a faculty member on many occasions (she was herself a Tanglewood Fellow as a young composer). She was the youngest tenured professor in the history of the Eastman School of Music, and has also taught at Juilliard and Northwestern University. She views teaching as "a natural extension of my creative process and of my avid enthusiasm for the music of others. Working with students is a joy, a deeply felt commitment, and an integrated part of my creative existence." She has also served as chairperson of the board of the American Music Center. In May 2009 she was elected to the American Academy of Arts and Letters, which cited "an impressive body of works [embodying] unbridled passion and fierce poetry."

A student of Jacob Druckman at Yale and of Oliver Knussen at Tanglewood, and an avowed admirer of Luciano Berio, Thomas shares with those composers a delight in rich, magical ensemble sound and rigorous musical architecture. Although hers is not program music, the vividness of her sonic imagination is reflected in the titles of her works, many of which allude to imagery and in particular celestial imagery, for example the orchestral *Galaxy Dances* (commissioned by the National Symphony Orchestra); *Astral Canticle*, a double concerto for flute, violin, and orchestra (premiered by the Chicago Symphony), and her concerto for orchestra *Orbital Beacons* (also premiered by the CSO).

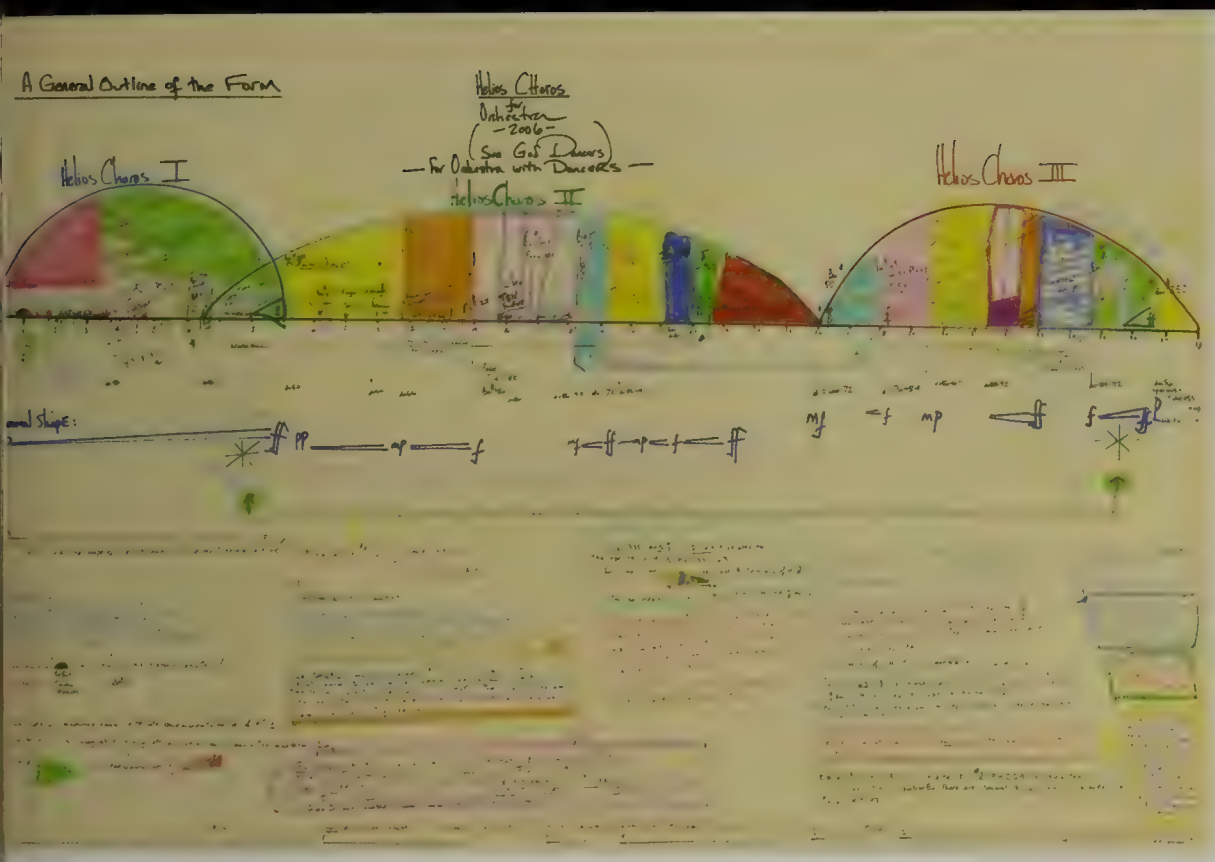
The title *Helios Choros* has multiple facets. From Greek mythology comes Helios, the personification of the Sun, who drove the sun's golden chariot across the sky. "Choros" is an old Greek word denoting a dance or group of dancers. "Choros" touches on Thomas's hope ultimately of collaborating with a ballet company to have her piece choreographed as a full-length ballet. Both terms also underline the more general idea of movement in this music, partly owing to the influence of the improvisatory spontaneity of jazz (without specific stylistic echoes). She relates:

> Although my music is highly notated, precise, carefully structured, thoughtfully proportioned, and so forth, and although we may have eighty to 100 musicians elegantly working together from a very specific text, I like my music to have the feeling that it is organically being self-propelled—on the spot. As if we listeners, the audience, are overhearing a *captured improvisation*. I like my music to be played so that the inner life of the different rhythmic syntaxes is specific, with characterized phrasing of the colors and harmonies, etc.—keeping it ultra alive such that it always sounds spontaneous.

And she is especially appreciative of musicians that "get" it: "For their sublime, precision and technical mastery, I deeply thank the musicians who play my notations in this way."

Helios Choros II is the middle panel (although the last composed) of a triptych of orchestral works conceived from the start to fit together as one large piece of Mahlerian dimensions. Thomas's concept of a triptych was both aesthetic and practical. Orchestras these days only rarely offer a commission for a new large-scale work, for a variety of reasons, so when Thomas had the idea to write such a piece she worked out the details through three different commissions. (A useful precedent for this procedure was set when Elliott Carter wrote his big three-movement *Symphonia* in three stages, each of its movements being commissioned by a separate orchestra and premiered in different years.) *Helios Choros I* was commissioned by the Dallas Symphony Orchestra, which premiered it under Sir Andrew Davis in May 2007. *Helios Choros III* was commissioned by the Orchestre de Paris, which gave the premiere under Christoph Eschenbach in December 2007. *Helios Choros II* was a co-commission of the Boston Symphony Orchestra and the London Symphony Orchestra; the latter ensemble gave the world premiere in December 2008, led by Daniel Harding.

Helios Choros I and *Helios Choros III* are somewhat shorter works than the present piece. For the purpose of keeping the pieces connected on a larger level, the first moments of *Helios Choros II* are the final moments of *Helios Choros I*, and *II* elides smoothly with *III*,



Thomas's map of the structure of her "Helios Choros" triptych

although when performed by itself a very brief concert ending is appended. (This is simply the big sharp chord at the end.) The composer describes the outer two pieces as continuous crescendos within which the musical details change. *Helios Choros II* has a more complex, episodic narrative. Although like its siblings it's fundamentally a high-energy piece, it shifts quickly between passages indicated evocatively as "Relentless and intense," "Spacious and timeless," "Playful and majestic," and even "Quasi jig-like" in the first few minutes. The later "Dance-like" is, given the character of the music, a redundancy. From a mosaic, transparent texture for the full orchestra, brief solo turns emerge into the foreground, like solo dancers from a group, and the flute is especially prominent among these. A large-scale symmetry of form—not squarely symmetrical but suggesting balance, recurrence—can be discerned in the small reproduction of the composer's colorful structural graphic sketch of the entire piece (see above). The middle arc, of course, represents *Helios Choros II*. The overlapping area at the start of that arc is a big, fast crescendo that closes *Helios Choros I* and serves as the opening of the present piece; material unique to *Helios Choros II* begins with the "Spacious and timeless" section (the first section in yellow). Each movement contains musical materials treated in the other two movements, giving the whole a satisfying sweep, but the musical narrative within each movement is at once widely varied and dramatically complete.

Robert Kirzinger

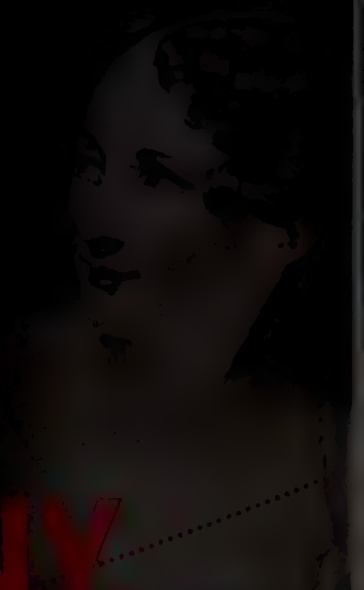
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Pyotr Ilyich Tchaikovsky

"Francesca da Rimini," Symphonic fantasy after Dante, Opus 32

PYOTR ILYICH TCHAIKOVSKY was born at Kamsko-Votkinsk, Vyatka Province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed "Francesca da Rimini" between October and November 1876. The first performance was on March 9, 1877, at a concert of the Russian Musical Society in Moscow under the direction of Nikolai Rubinstein.

THE SCORE OF "FRANCESCA DA RIMINI" calls for an orchestra of three flutes (third doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, cymbals, bass drum, tam-tam, harp, and strings.

In Canto V of Dante's *The Inferno*, Dante the Pilgrim continues his journey through the underworld, following his poet guide Virgil into the Second Circle of Hell. Here, the Lustful are punished by being forever whirled about in a dark, stormy wind. This is how Dante describes the horrifying scene (as translated by Ciaran Carson):

> ...this infernal, never-ending blast
> drives every soul before it in its sweep,
> tormenting them with every turn and twist,
>
> who, confronted by the ruin, weep,
> and gnash their teeth, and moan, and curse and swear,
> and blaspheme God, and bawl, and howl, and shriek.

Passing by such legendary lovers as Dido, Cleopatra, Helen of Troy, Achilles, and Tristan, the Pilgrim is drawn to two appealing figures doomed because of their carnal sins to drift alongside each other for eternity in the relentless gale: Paolo and Francesca. Francesca then tells the Pilgrim their sad story as the oddly passive Paolo weeps inconsolably beside her. The beautiful Francesca was married to Paolo's brother, but drawn to the more handsome Paolo. One day she and Paolo were reading together the French medieval romance of Lancelot and Guinevere, who betrayed their King Arthur (Guinevere's hus-



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Dante in a 1465 fresco by the Florentine Domenico di Michelino (1417-91)

band) when they succumbed to an irresistible adulterous mutual passion. Excited by the story, Francesca and Paolo closed the book and yielded to their own strong desires. They kissed and were "seized by love." When he later became aware of their relationship, Paolo's brother killed both Paolo and his wife, condemning them (and himself) to everlasting torment in Hell.

Dante based these characters on real historical figures who were also his Italian contemporaries, although he took considerable liberty with the facts in his narrative. (What exactly the facts are is murky in any case.) According to most historical accounts, the father of the beautiful Francesca da Polenta, Guido da Polenta of Ravenna, arranged for his daughter to marry the brave but deformed Gianciotto Malatesta, hoping to solidify a new peace agreement with the Malatesta family. Knowing that she would likely refuse, Francesca's father had Gianciotto's handsome brother Paolo make the arrangements with Francesca for the wedding. The two immediately fell in love, and engaged in a secret adulterous relationship after the marriage between Gianciotto and Francesca. When he finally discovered them together, Gianciotto killed them both. In most accounts, Gianciotto intended to kill only Paolo, but Francesca died while attempting to defend her lover.

With its passion, violence, and medieval color, the story of Paolo and Francesca rivals that of Romeo and Juliet in the number of artistic works it has inspired in various media. More than a dozen operas have been written on the subject by composers including Sergei Rachmaninoff (using a libretto written by Tchaikovsky's brother Modest), Riccardo Zandonai, and Hermann Goetz. Soviet composer Boris Asafiev created a three-act ballet on the story, produced in Moscow in 1947. Three other composers besides Tchaikovsky produced symphonic poems. Particularly in the nineteenth century, the Paolo and Francesca narrative enjoyed considerable popularity with artists ranging from sculptor Rodin (*The Kiss)* to painters Jean Ingres and Gustave Dore.

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A depiction of the Paolo and Francesca episode from Dante's "Inferno" in an 1855 watercolor by the English painter Dante Gabriel Rossetti (1828-82), with Dante and his guide Virgil in the center

Tchaikovsky initially considered composing an opera but eventually decided upon an orchestral piece. From the beginning, he had in mind the lines with which Francesca begins her tale in *The Inferno*: *"Nessun maggior dolore,/Che ricordarsi del tempo felice/ Nella miseria…"* ("There is no greater pain,/than to recall past joy/in present hell…"). The sentiments expressed here suited Tchaikovsky's generally melancholic and nostalgic cast of mind well, particularly at the moment when he began in earnest to transform Dante's narrative into music in autumn 1876.

At that moment, Tchaikovsky, now thirty-six years old, was severely depressed, suffering from intense feelings of loneliness over his failure to find a life partner or a satisfying family life. In letters to family members, he had recently expressed an intense, almost desperate desire to get married "with whomsoever I may." At the same time, he was struggling with his homosexuality, vowing to rid himself of his "pernicious passions" so that he could lead a more normal life. It was in the midst of this spiritual and personal crisis (which would result a few months later in a disastrous short-lived marriage and ensuing suicide attempt) that Tchaikovsky set to work on his symphonic fantasia *Francesca da Rimini.* "In no work he had yet written," observes David Brown in his authoritative biography of the composer, "had his personal condition been of such importance in determining the character of what issued from his creative faculties."

The other decisive influence on the work's composition was the music of Richard Wagner. In the summer of 1876, Tchaikovsky attended the first complete performance of the *Ring* cycle at Wagner's new festival theater at Bayreuth, and wrote a series of articles about the event for a Russian newspaper. In his articles and letters, Tchaikovsky expressed distaste for Wagner's music ("all in all, it's murderously boring"), for the celebrity cult surrounding the composer (among those in attendance were Kaiser Wilhelm I and Franz Liszt), and for the bad food and crowded conditions. And yet some months later, after completing *Francesca da Rimini*, he admitted to the composer Sergei Taneyev that hearing

the *Nibelungen* had made an enormous impression on him. "Isn't it odd that I should have submitted to the influence of a work of art that in general is extremely antipathetic to me?"

That Tchaikovsky was particularly inspired by *Francesca da Rimini* seems clear from the incredible speed with which it was composed. It took him only three weeks to finish the score, and three more to orchestrate it. By now he was an accomplished master, having completed three of his six symphonies, the fantasy-overture *Romeo and Juliet*, and the ballet *Swan Lake*. Since both are large programmatic symphonic works portraying stories of tragic romantic love, *Francesca da Rimini* and *Romeo and Juliet* are frequently compared, but they employ different structures and convey different emotional messages. Tchaikovsky called *Romeo and Juliet* a "fantasy-overture," and it has a tighter formal construction (built around dramatic thematic contrasts). *Francesca da Rimini* is longer (about twenty-four minutes to *Romeo*'s eighteen), more free and pictorial, bearing the descriptive subtitle "*Fantaisie d'après Dante*."

At the outset, Tchaikovsky paints a bleak and forbidding picture of Dante's descent into the Second Circle. The Andante lugubre section opens with a downward plunge deep in the contrabasses and bassoons, from D to a pedal point A-flat, forming the interval of the tritone—the epitome of dissonance and discord, known as the "devil in music" for its unsettling sound. Throughout the long introductory section, the cellos and contrabasses continue to descend on long, heavily punctuated downward scales, as the brass choir intones jarring harmonies that Tchaikovsky admitted were probably influenced by the Wagner operas he had heard in Bayreuth. In the succeeding Moderato the meter shifts



to 12/8 and we begin to sense the movement of wind, at first softly, then growing louder and more ferocious into full-fledged storm music of tremendous power. Here and in the following Allegro vivo (in 6/8), in E minor, the wind several times dies down, only to return with even greater intensity, reinforced by cymbals, bass drum, and timpani in a breathless whirlwind of sound.

Tchaikovsky takes his time in conjuring the horrific maelstrom in which Francesca and Paolo are fated to dwell. Only about one-third into the piece does he finally introduce his title character. After a clarinet cadenza expressing infinite sorrow, one of the composer's most fully realized love themes (moving from A minor to E major) emerges in the clarinet, against a strummed pizzicato accompaniment. Some critics have found this embodiment of the innocent initial attraction between the lovers too "Russian" in character, but none could deny its lyrical purity and originality. Later (in 12/8, L'istesso tempo) a second more passionate and sensual theme continues the tale, in glowing E-flat major, with characteristically Tchaikovskian swelling and unison in the string parts. With great ingenuity, this section is linked to a return of the 6/8 storm music and the home key of E minor. The surging winds obliterate the tender moments of recalled love in one of Tchaikovsky's loudest, darkest, and most insistent finales.

Here, the music breathes with the words Dante sees on the gateway to Hell: "Abandon all hope, ye who enter here."

Harlow Robinson

HARLOW ROBINSON *is Matthews Distinguished University Professor of History at Northeastern University and a frequent lecturer for the Boston Symphony, Lincoln Center, and the Metropolitan Opera Guild. His books include "Russians in Hollywood, Hollywood's Russians," "Sergei Prokofiev: A Biography," and "The Last Impresario: The Life, Times and Legacy of Sol Hurok."*

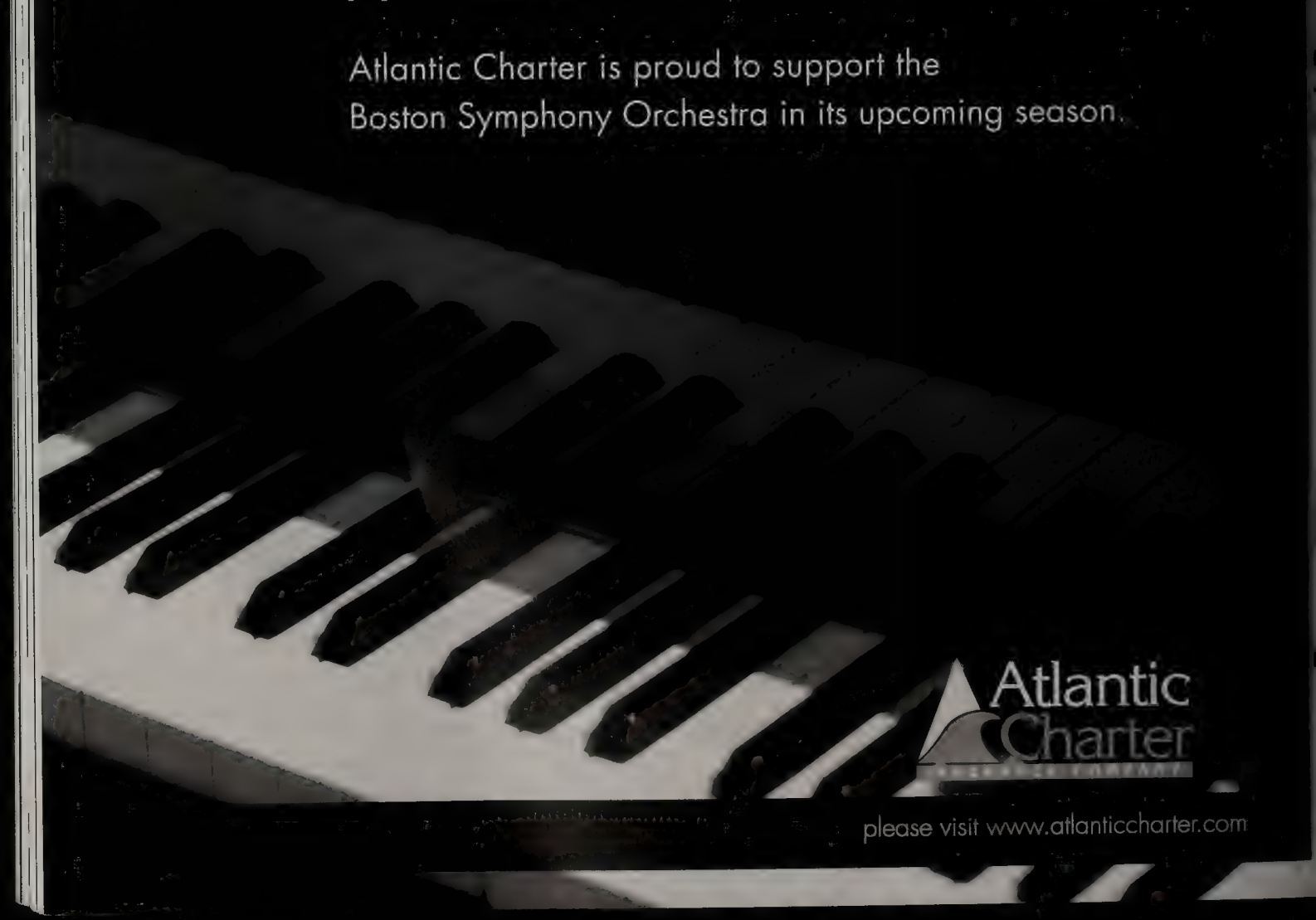
THE FIRST AMERICAN PERFORMANCE *of Tchaikovsky's "Francesca da Rimini" was given by the New York Philharmonic Society under Adolf Neuendorf on December 21, 1878.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of "Francesca da Rimini" were given by Emil Paur on November 1 and 2, 1895, subsequent BSO performances being given by Wilhelm Gericke, Max Fiedler, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Charles Munch, Henry Lewis, Mstislav Rostropovich, Seiji Ozawa, Lukas Foss, Ozawa again (the most recent subscription performances, in October 1997, plus Carnegie Hall performances that same month), John Williams (at Tanglewood on July 8, 2000), and Federico Cortese (the most recent Tanglewood performance, on July 30, 2002, as part of Tanglewood on Parade).*



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Augusta Read Thomas's comprehensive website is www.augustareadthomas.com. Her publisher, G. Schirmer, also maintains pages with a biography, work-list, and other information: www.schirmer.com. The New Grove II contains a short biography by Stephen Ferre, but given that this is now nearly ten years old it misses out on nearly half her career. Many of Thomas's works are available on recordings as performed by ensembles including the New York Philharmonic, London Sinfonietta, and Chanticleer. A discography, including several CDs on her own self-produced label, can be found on her website. Orchestral works include two recorded by the Chicago Symphony Orchestra, where she was composer-in-residence for a decade: *...Words of the Sea...* led by Pierre Boulez (ARTCD) and *Ceremonial* with Daniel Barenboim (Chicago Symphony Orchestra Recordings). Her chamber orchestra work *Terpsichore's Dream*, which shares musical material with the *Helios Choros* triptych, was recorded by Cliff Colnot and a group of Chicago musicians including members of the CSO (ARTCD).

Robert Kirzinger



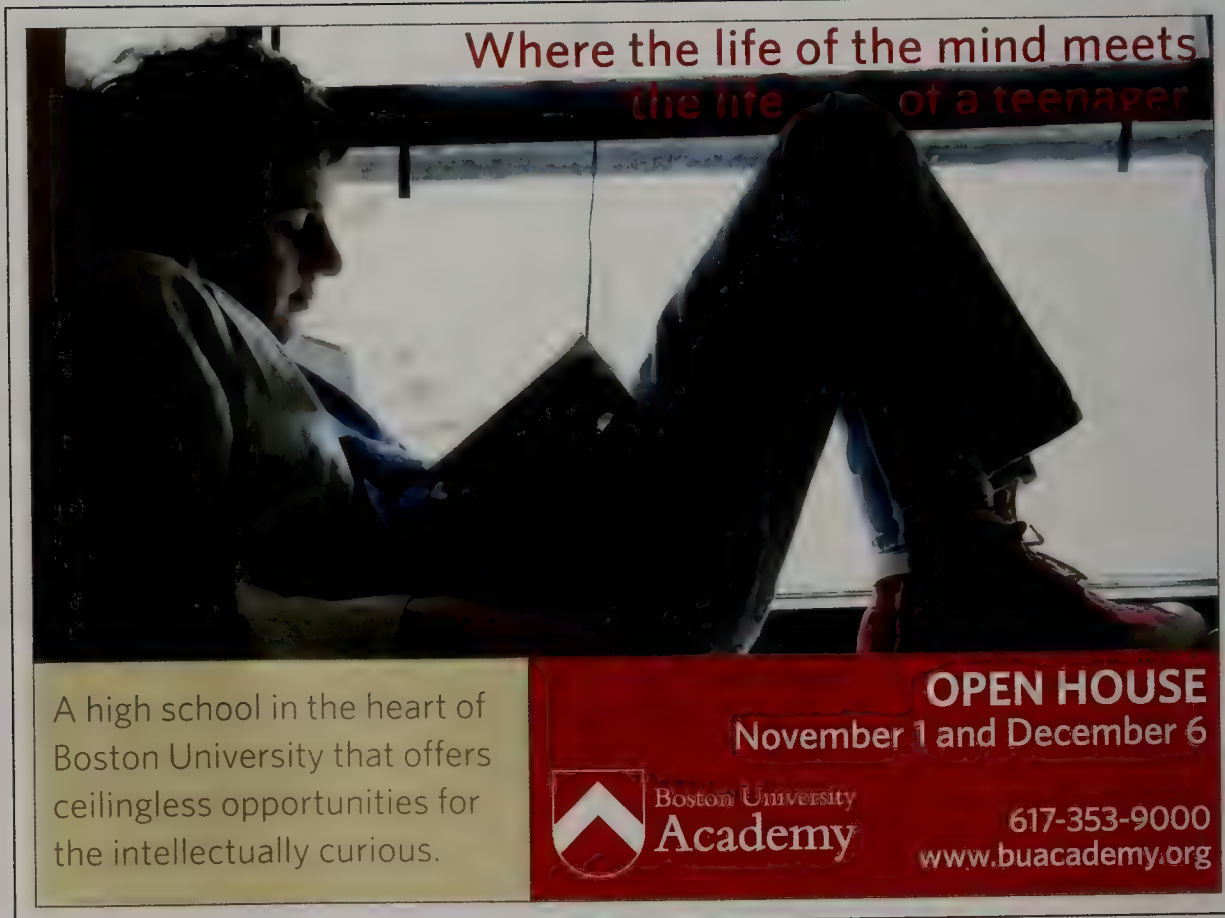
Jaroslav Mihule's *Bohuslav Martinů*, published 1996 in the wonderfully illustrated series "20th-Century Composers," has been available in England but not in the United States (Phaidon paperback). Miloš Šafránek's *Bohuslav Martinů: His Life and Works*, translated by Roberta Finlayson-Samsourová (Allan Wingate, 1962) and Brian Large's *Martinů* (Duckworth, 1975) are two other English-language books about the composer. The Martinů entry in The New Grove Dictionary of Music and Musicians (2001) is by Jan Smaczny. The website of the Bohuslav Martinů Institute in Prague is www.martinu.cz/english.

The conductor Rafael Kubelik, the dedicatee of Martinů's *Frescoes*, is represented by two recordings: the premiere performance with the Vienna Philharmonic, preserved from the 1956 Salzburg Festival (Orfeo), and a 1958 commercial recording with the Royal Philharmonic (EMI). Other recordings include Karel Ančerl's with the Czech Philharmonic (Supraphon), Sir Charles Mackerras's with the Prague Radio Symphony Orchestra (also Supraphon), and Ernest Ansermet's with the Orchestre de la Suisse Romande (Cascavelle).



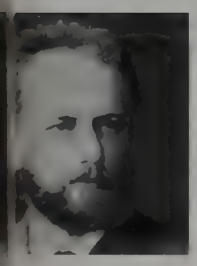
The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include


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The Cambridge Companion to Stravinsky, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press); Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback); Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press); Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Stravinsky can be heard as both conductor and as pianist in his *Capriccio*: as conductor in a 1954 recording with soloist Maria Bergmann and the Southwest German Radio Symphony Orchestra of Baden-Baden (Music & Arts), and as pianist in a 1930 Paris recording with Ernest Ansermet conducting the Walther Straram Concerts Orchestra (Hännsler Profil; it was Ansermet who led the work's premiere, with Stravinsky as soloist, in December 1929). Other recordings include Robert Craft's with pianist Mark Wait and the Orchestra of St. Luke's (Naxos) and Seiji Ozawa's with Michel Béroff and the Orchestre de Paris (EMI). Serge Koussevitzky recorded Stravinsky's *Capriccio* with Jesús María Sanromá and the Boston Symphony Orchestra in 1940 for RCA (reissued on a Pearl compact disc).

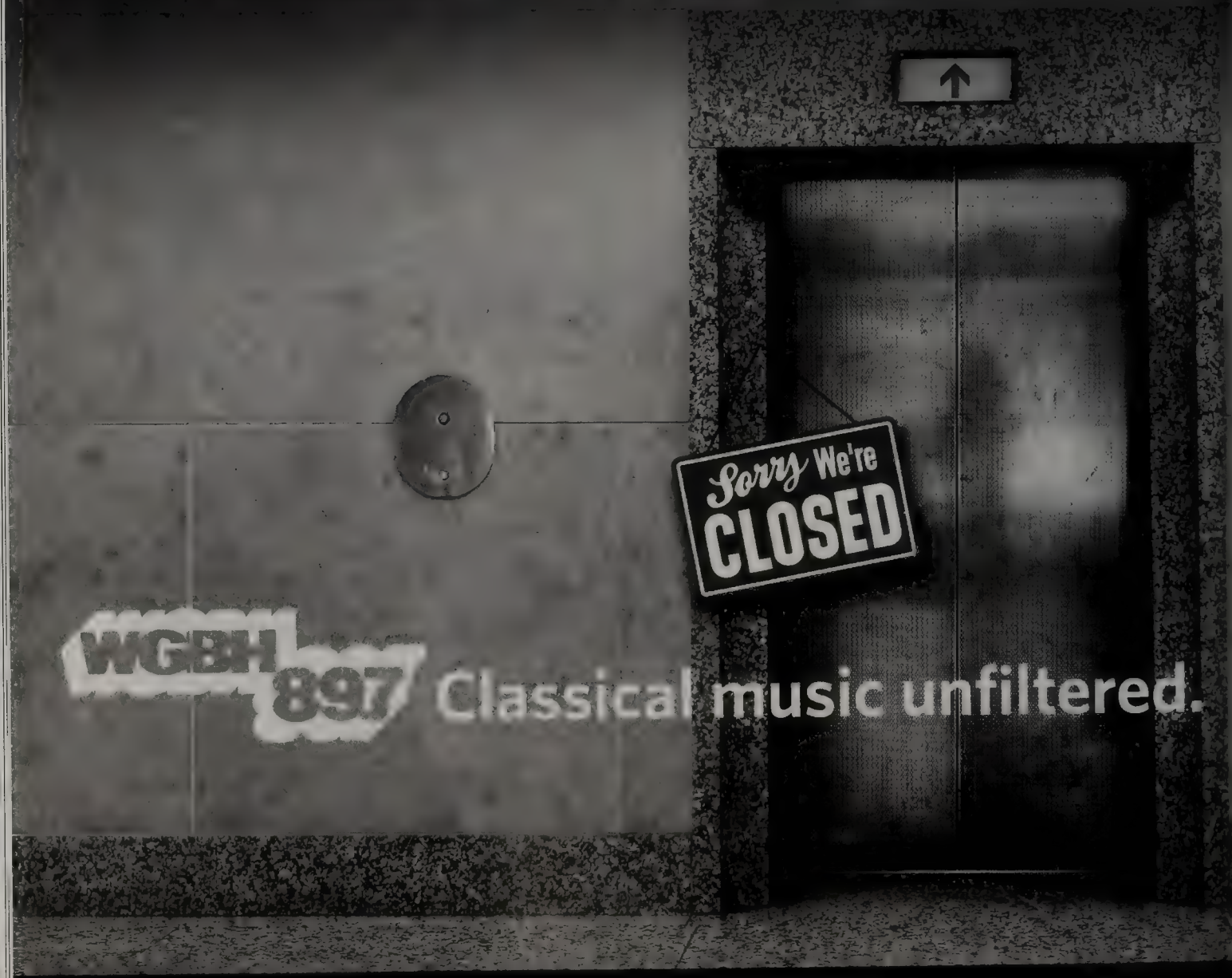


David Brown's *Tchaikovsky*, in four volumes, is the major biography of the composer (Norton); *Francesca da Rimini* is discussed in the second volume, "The Crisis Years, 1874-1878." More recently Brown has produced *Tchaikovsky: The Man and his Music*, an excellent single volume (512 pages) on the composer's life and works geared toward the general reader (Pegasus Books). It was Brown who provided the article on Tchaikovsky for the 1980 edition of The New Grove Dictionary of Music and Musicians. The article in the revised New Grove (2001) is by Roland John Wiley. Though out of print, John Warrack's *Tchaikovsky* is worth seeking both for its text and for its wealth of illustrations (Scribners). Other books include Anthony Holden's *Tchaikovsky* (Bantam Press) and Alexandra Orlova's *Tchaikovsky: A Self-Portrait* (translated by R.M. Davison), an "autobiographical narrative" based on surviving documentation (Oxford).

Recordings of *Francesca da Rimini* include Kurt Masur's with the Gewandhaus Orchestra of Leipzig (Warner Classics), Antonio Pappano's with the orchestra of the Santa Cecilia Academy, Rome (EMI), Mariss Jansons's with the Oslo Philharmonic (EMI), Yuri Temirkanov's with the Royal Philharmonic (RCA), and Gustavo Dudamel's with the Simón Bolívar Youth Orchestra of Venezuela (Deutsche Grammophon).

Marc Mandel

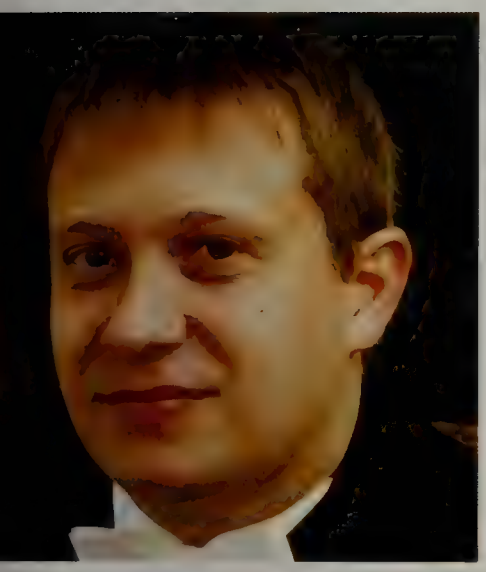
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Guest Artists



Ludovic Morlot

Ludovic Morlot is quickly establishing a strong reputation as one of the leading conductors of his generation; he is already in great demand in North America and Europe. Highlights of his 2009-10 season in North America include return engagements with the Chicago Symphony and Boston Symphony, as well as debuts with the Orchestre Symphonique de Montréal, the National Symphony Orchestra in Washington, D.C., and the symphony orchestras of Cincinnati and Atlanta, among others. In Europe he returns to the Rotterdam Philharmonic, the City of Birmingham Symphony Orchestra, the BBC Philharmonic, and Ensemble Intercontemporain, which he conducts regularly; he makes debuts with the Oslo Philharmonic and Danish National Radio Symphony. Other highlights of the season include his debut with the London Philharmonic Orchestra in London and on tour in Germany with violinist Anne-Sophie Mutter as well as an engagement with the Tokyo Philharmonic. Committed to working with young people, Mr. Morlot leads the Netherlands Youth Orchestra on a European tour, which includes a concert in Amsterdam's Concertgebouw. Future engagements include debuts with the Royal Concertgebouw Orchestra of Amsterdam, Opéra National de Lyon, and the Opéra Comique in Paris. Recent notable engagements include appearances with the New York Philharmonic, Cleveland Orchestra, Dresden Staatskapelle, the Tonhalle Orchestra in Zurich, the Israel Philharmonic, Budapest Festival Orchestra, Royal Stockholm Philharmonic, and Seoul Philharmonic. Mr. Morlot has collaborated with many distinguished soloists, including Christian Tetzlaff, Gil Shaham, Jean-Yves Thibaudet, Renaud Capuçon, Lynn Harrell, Frank Peter Zimmermann, Emanuel Ax, and Jessye Norman. He has maintained a close working

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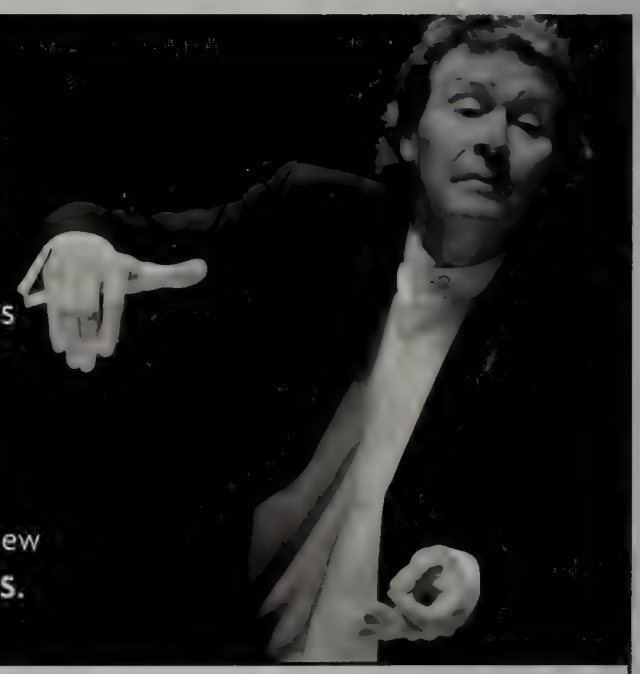
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relationship with the Boston Symphony Orchestra since 2001, when he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center. He was assistant conductor of the orchestra under BSO Music Director James Levine from 2004 to 2007 and has led the BSO both in Boston and at Tanglewood. From 2002 to 2004 he served as conductor-in-residence with the Orchestre National de Lyon under David Robertson. Trained as a violinist, Ludovic Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as a recipient of the Norman Del Mar Conducting Fellowship. He was elected an Associate of the Royal Academy of Music in 2007 in recognition of his significant contribution to music. Mr. Morlot and his family live in Lyon, France. Ludovic Morlot made his BSO subscription series debut in April 2005, subsequently conducting the orchestra at Tanglewood in 2006 (leading a program of his own that July and then substituting for Rafael Frühbeck de Burgos in August); in subscription concerts in October 2006; and at Tanglewood in 2007 (a program of his own in July, and then substituting for Edo de Waart the following month).



Peter Serkin

Throughout his career Peter Serkin has successfully conveyed the essence of five centuries of repertoire; his recital appearances, performances with symphony orchestras, chamber music collaborations, and recordings are respected worldwide. His rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall, and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall. He has since performed with the world's major symphony orchestras under such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, James Levine, Herbert Blomstedt, and Christoph Eschen-

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bach. Also a dedicated chamber musician, he has collaborated with Alexander Schneider, Pamela Frank, and Yo-Yo Ma; with the Budapest, Guarneri, and Orion string quartets, and with TASHI, of which he was a founding member (and which marked its 35th anniversary with a Tanglewood concert in Ozawa Hall in 2008). Mr. Serkin has been instrumental in bringing the music of important 20th- and 21st-century composers to audiences around the world. He has performed many significant world premieres, in particular of numerous works, all written for him, by Torū Takemitsu, Peter Lieberson, Oliver Knussen, and Alexander Goehr. He has played the world premieres of Charles Wuorinen's Piano Concerto No. 4 with James Levine and the Boston Symphony Orchestra in Boston, at Carnegie Hall, and at Tanglewood; Elliott Carter's *Intermittences*, commissioned by Carnegie Hall and the Gilmore International Keyboard Festival; and Wuorinen's *Flying to Kahani*, concert piece for piano and orchestra, also commissioned by Carnegie Hall, with the Orchestra of St. Luke's. Recent and upcoming appearances include the premiere of Wuorinen's *Time Regained*, a fantasy for piano and orchestra, with James Levine and the Metropolitan Opera Orchestra at Carnegie Hall, as well as the composer's second piano quintet, commissioned by the Rockport (MA) Music Festival, with the Brentano String Quartet; performances with the New York Philharmonic, the Philadelphia and Minnesota orchestras, the Boston, San Francisco, Detroit, Saint Louis, Toronto, and Atlanta symphonies, the St. Paul Chamber Orchestra, the Berlin Philharmonic, the Deutsches Symphonie-Orchester, and the Bamberg Symphony; recitals in Carnegie Hall, the Kennedy Center, Orchestra Hall in Chicago, and New York's 92nd Street Y; performances with the original members of TASHI in Boston, Portland (OR), Princeton, and New York's Town Hall; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Saratoga, and, with the Philadelphia Orchestra, the Mann Center. Mr. Serkin's wide-ranging recordings include "The Ocean that has no West and no East," featuring compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen; three Beethoven sonatas; the Brahms violin sonatas with Pamela Frank; Dvořák's Piano Quintet with the Orion String Quartet, and quintets by Henze and Brahms. His most recent recording is of Schoenberg's complete works for solo piano. A frequent guest with the BSO in Boston and at Tanglewood, Mr. Serkin is a longtime faculty member at the Tanglewood Music Center and currently teaches at Bard College Conservatory of Music and the Longy School of Music. He made his BSO debut at Tanglewood in July 1970, his BSO subscription series debut in November 1974, and appeared with the orchestra most recently in November 2008 at Symphony Hall. This past summer at Tanglewood he performed Stravinsky's Concerto for Piano and Winds with the Tanglewood Music Center Orchestra.

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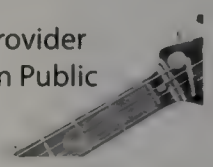
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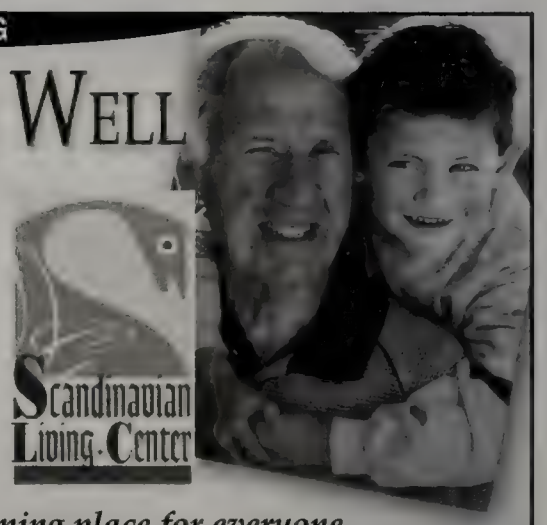
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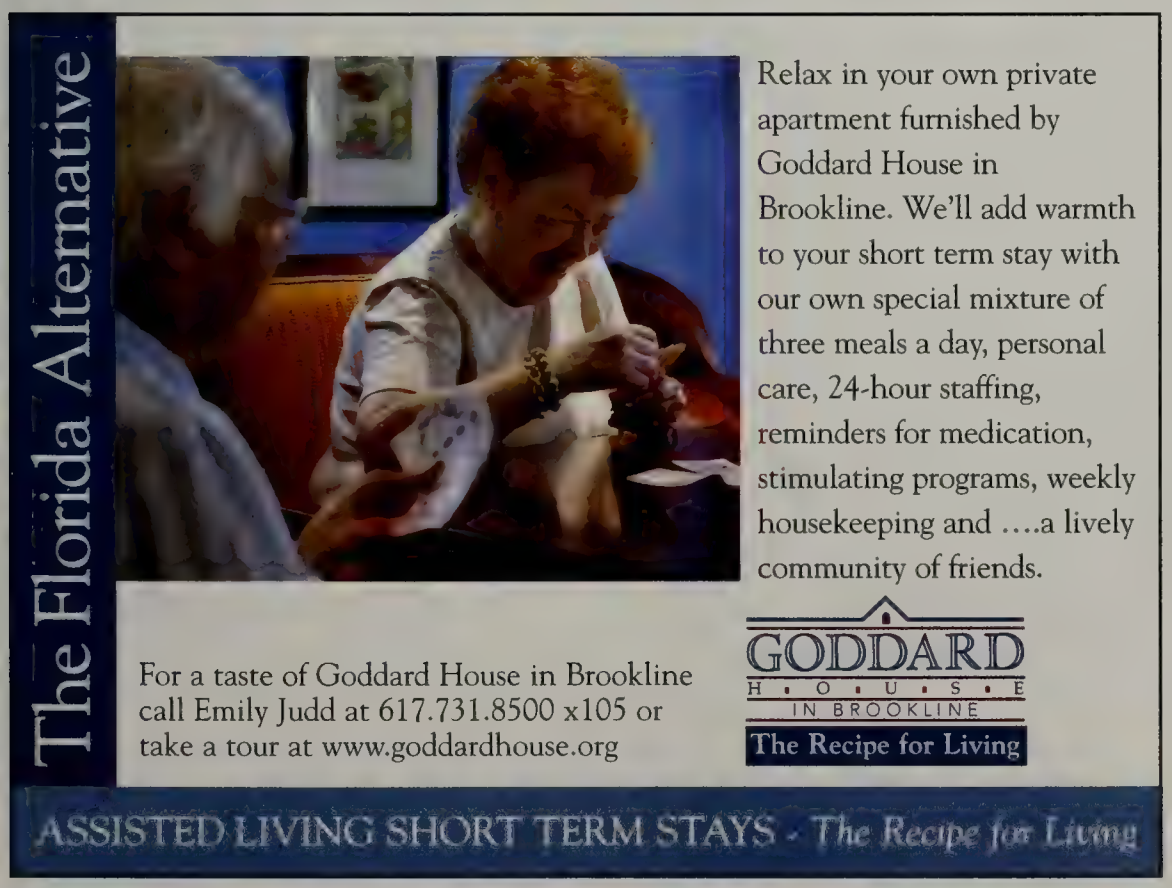
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Next Program...

Thursday, October 22, 10:30am (Open Rehearsal)
Thursday, October 22, 8pm
Friday, October 23, 1:30pm
Saturday, October 24, 8pm

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM
The Complete Symphonies, Program 1

SYMPHONY NO. 1 IN C, OPUS 21
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Finale: Adagio—Allegro molto e vivace

SYMPHONY NO. 2 IN D, OPUS 36
Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

{ I N T E R M I S S I O N }

SYMPHONY NO. 5 IN C MINOR, OPUS 67
Allegro con brio
Andante con moto
Allegro—
Allegro

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (OCTOBER 22 REHEARSAL AND OCTOBER 23) AND JAN SWAFFORD OF THE BOSTON CONSERVATORY (OCTOBER 22 CONCERT AND OCTOBER 24)

Beginning with these concerts, James Levine and the BSO embark on an historic endeavor, performing all nine Beethoven symphonies in a two-week, four-concert span—marking the first time the BSO has performed all nine Beethoven symphonies in a single subscription season since 1933-34, its first in a closely spaced series of regular subscription concerts, and Maestro Levine's first-ever complete Beethoven symphony cycle. This initial program includes the composer's first two symphonies and the monumental Fifth. In Symphony No. 1 from 1800, we can trace the influence of both Haydn and Mozart. Symphony No. 2, from 1802, departs radically from Classical models in many ways, but is one of the composer's warmest and most sunlit works. The powerful Fifth Symphony—which needs no introduction—is a tremendous live experience.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Sunday, October 18, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
MARC-ANDRÉ HAMELIN, piano

SCHULHOFF	Concertino for flute, viola, and double bass
CARTER	Eight Etudes and a Fantasy, for wind quartet
BRAHMS	Piano Quartet No. 3 in C minor, Op. 60

Thursday, October 22, 10:30am (Open Rehearsal)

Thursday 'C'	October 22, 8-10:15
Friday 'A'	October 23, 1:30-3:45
Saturday 'A'	October 24, 8-10:15

JAMES LEVINE, conductor

BEETHOVEN	Symphony No. 1
The Complete Symphonies, Program 1	Symphony No. 2 Symphony No. 5

Tuesday 'B'	October 27, 8-10
Thursday 'A'	October 29, 8-10

JAMES LEVINE, conductor

BEETHOVEN	Symphony No. 4
The Complete Symphonies, Program 2	Symphony No. 3, *Eroica*

Friday Evening	October 30, 8-9:55
Saturday 'A'	October 31, 8-9:55

JAMES LEVINE, conductor

BEETHOVEN	Symphony No. 6, *Pastoral*
The Complete Symphonies, Program 3	Symphony No. 7

Thursday 'D'	November 5, 8-10:10
Friday 'B'	November 6, 1:30-3:40
Saturday 'B'	November 7, 8-10:10

JAMES LEVINE, conductor
CHRISTINE BREWER, soprano
MEREDITH ARWADY, contralto
MATTHEW POLENZANI, tenor
EIKE WILM SCHULTE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

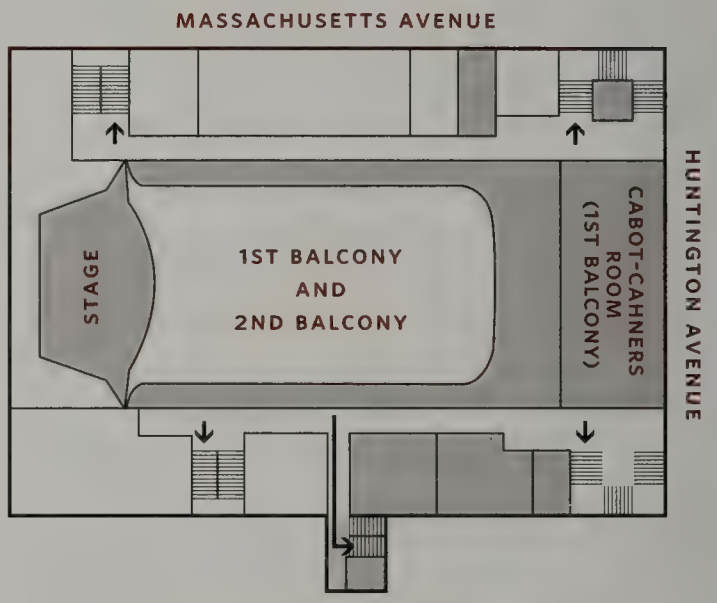
BEETHOVEN	Symphony No. 8
The Complete Symphonies, Program 4	Symphony No. 9

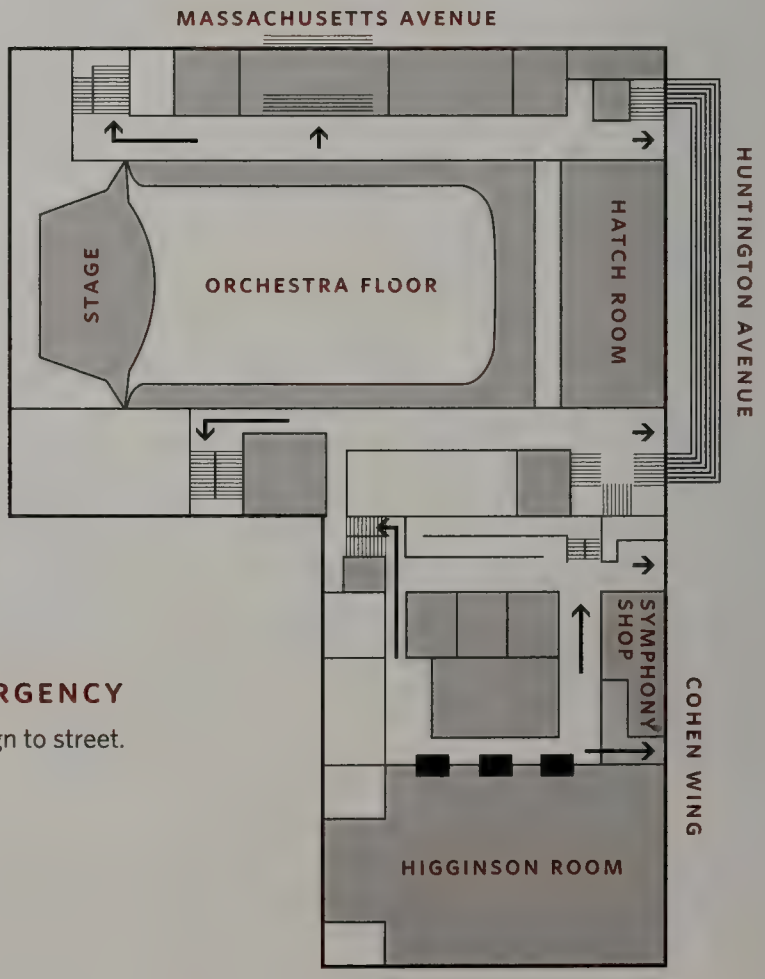
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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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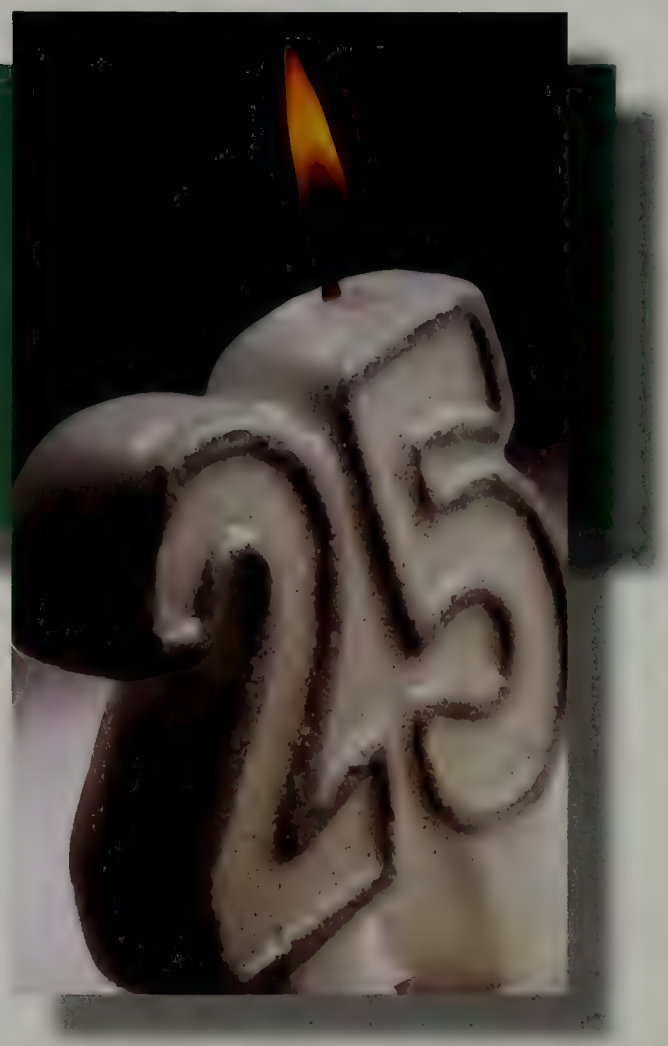
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Friday, October 30, at 2:30

COMMUNITY CONCERT I
Sunday, November 1, at 3, at First Church in Dedham
This concert is supported by the Dedham Institution for Savings Foundation, in memory of R. Willis Leith, Jr.

COMMUNITY CONCERT II
Sunday, November 8, at 3, at Blessed Mother Teresa Parish, Dorchester

These free concerts are made possible by a generous grant from The Lowell Institute.

SHEILA FIEKOWSKY, violin (1st violin in Honegger)
BO YOUP HWANG, violin (1st violin in Beethoven)
RACHEL FAGERBURG, viola
ALEXANDRE LECARME, cello

HONEGGER — Quartet No. 2 in D
- Allegro—
- Adagio
- Allegro marcato

BEETHOVEN — String Quartet No. 10 in E-flat, Opus 74, *Harp*
- Poco adagio—Allegro
- Adagio ma non troppo
- Presto—Più presto quasi andantino—Tempo I
- Allegretto con variazioni

Arthur Honegger (1892-1955)
Quartet No. 2 in D

Arthur Honegger was born in Le Havre, France, to Swiss parents, and grew up there. In 1913 he moved with his family to Zurich, where he attended the Conservatory for two years before moving to Paris to study at the Conservatory there in a range of musical subjects, including violin. While there he got to know his fellow students Germaine Tailleferre, Georges Auric, and Darius Milhaud, all of whom would later

be lumped together as "Les nouveaux jeunes" and later (along with Francis Poulenc and Louis Durey) "Les Six" in association with Satie and Cocteau, although the interests of the individual composers soon outstripped allegiance to the group.

The success of Honegger's incidental music for the Swiss playwright René Morax's *Le Roi David* (*King David,* 1921), and of a subsequent concert version, elevated his reputation immeasurably. Although quite prolific and drawn to all genres, he clearly preferred those compositional projects that demanded a reaction to extramusical stimulus. Even his abstract orchestral music often grew from concrete triggers, such as in his *Rugby* and train-inspired *Pacific 231.* (Honegger loved machines, and he loved rugby.) This sense of atmosphere-creation and drama led him to explore the nascent art of film music, resulting in dozens of movie scores, among the best-known of which are those for Raymond Bernard's 1936 *Les Misérables* and the 1938 Leslie Howard film of Shaw's *Pygmalion.* Honegger's most honored and performed work after *Le Roi David* was his dramatic oratorio *Jeanne d'Arc au bûcher* (*Joan of Arc at the Stake,* 1935), on a text of Paul Claudel.

The first of Honegger's three string quartets dates from his early maturity, 1916-17. He wrote nos. 2 and 3 in the middle 1930s for his friends the Pro Arte Quartet. He began the Quartet No. 2 in 1934 and completed the finale in June 1936. The Pro Arte Quartet gave the premiere of this nearly twenty-minute, three-movement work at the Venice Biennale in September 1936.

Honegger's contemporary voice can be heard in the motoric rhythms and gestures that permeate this piece, as well as in its ostentatious polytonality. At the very beginning of the Allegro first movement, the first violin's melody is in A minor, while the accompaniment hints at B-flat minor for the second violin, F major for the viola, and D minor for the cello, which begins the piece with a march-like pulse. The glissandos that appear near the end of the movement are a novel texture. Older practices, such as the use of sonata form in the first movement and a prevalence of well-balanced counterpoint, reveal Honegger's conservative side. The Adagio features a quivering little accompaniment figure that permeates the movement. The finale, Allegro marcato, has scherzo features, with a running 12/8 line and tricky rhythmic clashes ratcheting up the energy to the end.

—Robert Kirzinger

Ludwig van Beethoven (1770-1827)
String Quartet No. 10 in E-flat, Opus 74, *Harp*

The year 1809 was horrendous. Since April, Austria had been at war with France for the fourth time in eighteen years. In May, Napoleon's armies were in the suburbs of Vienna. The war dragged on until mid-July. At the end of that month, Beethoven told his Leipzig publisher, Gottfried Christoph Härtel, that he had not been able to summon a coherent musical thought since the beginning of May. But within a few days he regained his energy and ability to concentrate, and in less than half a year he had completed three masterpieces, all in E-flat major: the so-called *Emperor* Concerto, the present string quartet, and the *Farewell* Sonata, as well as two smaller piano sonatas, the wonderfully lyric F-sharp major, Opus 78, and its snappy companion in G major, Opus 79. There is grief in the slow movement of the *Farewell* Sonata—it is titled "Absence"—but in the rest of this music is affirmation, triumphant in the concerto, serene in the quartet and the sonatas.

Beethoven begins Opus 74 with a slow introduction: spacious music leaning at once and persistently toward veiled harmonies. The whole introduction is a kind

of questioning, most so the final passage in which the first violin ascends by half-steps through a whole octave. Then the sturdy and unambiguous start of the Allegro provides an answer. Pizzicato is prominent early on, and Opus 74 is sometimes called the *Harp* Quartet. I know of no precedent for so much pizzicato that is not simply accompaniment. The movement as a whole is a fascinating mixture of the demure and the unpredictable, not least at the *pianissimo* close of the recapitulation, from which the music goes down even further, to a *pianississimo* that is not only extraordinarily still, but deeply disquieting in its sudden harmonic incertitude.

The slow movement starts with a broad melody that is delicately varied on each of its returns, with the accompaniment more active each time. Its serenity is soon darkened by Mozartean sighs and harmonies in minor, clouds that will not be completely dispelled until the last measures of the poignant and beautifully settled coda. The C minor scherzo is the most boisterously unmannerly sort of Beethoven; the Trio comes around twice, which is the sometimes rather arbitrary-sounding way Beethoven had at this time of making his scherzos match his expanding structures in scale.

Here, however, is an occasion when Beethoven makes special use of his double trip around the scherzo-Trio-scherzo cycle: he changes the character of the scherzo by making it almost all *piano*, *pianissimo*, even *pianississimo* on its last appearance. Then, just as the mutterings seem about to subside completely, a deceptive cadence diverts the music onto a chord of A-flat, used, by Beethoven, calmly to prepare E-flat major, the quartet's home key and the place where, as finale, he will present six nicely uncomplicated variations of a clear-browed but also charmingly quirky theme. Beethoven winds things up in a coda that begins by extending the last variation and that is full of surprises, right up to its last two chords.

—Michael Steinberg

Born in Korea, **Bo Youp Hwang** gave his first violin solo performance with orchestra when he was twelve, going on to study at the School of Music and Fine Arts and the University of Seoul. He won two prestigious prizes at age eighteen, leading to study with the Fine Arts String Quartet at the University of Wisconsin, and later won first prize in the Young Artists Competition. He was assistant concertmaster of the Milwaukee Symphony Orchestra for three years before joining the Boston Symphony Orchestra in 1973. He has performed on several occasions as a soloist with the Boston Pops Orchestra, was also active as first violin of the Francesco String Quartet, and has returned to Korea several times to perform with orchestras there. Mr. Hwang has taught many successful young musicians over the years around the Boston area and has also taught at the Boston University Tanglewood Institute and New England Conservatory's Preparatory School.

A member of the Boston Symphony Orchestra since 1975, **Sheila Fiekowsky** was born in Detroit and began studying the violin at age nine when she was offered a violin through a public school program. Her musical studies quickly progressed when her teacher, a bass player, insisted she begin lessons with Emily Mutter Austin, a violinist with the Detroit Symphony Orchestra. Her summers were spent at the Meadowmount School of Music, where she studied violin with Ivan Galamian and chamber music with Joseph Gingold. She appeared as a soloist with the Detroit Symphony at sixteen and that same year won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music, where she studied with Ivan Galamian and Jaime Laredo. In chamber music classes, she

worked with Felix Galimir and members of the Guarneri Quartet. She holds a master's degree from Yale University, where her teacher was Joseph Silverstein. Her chamber music experience includes performances at the Marlboro, Norfolk, and Aspen music festivals. A regular performer in chamber music concerts at Symphony Hall and Tanglewood, she has been heard in numerous chamber music and solo concerts in the Boston area. Her solo appearances include concerts with the Newton Symphony, North Shore Symphony, Mystic Valley Orchestra, and Boston Pops Orchestra. Ms. Fiekowsky plays a Hieronymus Amati violin made circa 1670 in Cremona, Italy.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. She can be heard frequently in chamber concerts at Symphony Hall and in chamber music performances in the Boston area and in the Berkshires. She was a member of the Renard String Quartet with fellow BSO members and has been a soloist with the Boston Pops under both John Williams and Keith Lockhart. A graduate of the New England Conservatory of Music, she was a Fellow of the Tanglewood Music Center in 1980. Ms. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at the New England Conservatory and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony Orchestra she was a member of the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Emmanuel Music, and the Boston Ballet Orchestra.

Cellist **Alexandre Lecarme** joined the Boston Symphony Orchestra in September 2008. A native of Grasse, France, Mr. Lecarme graduated with the Premier Prix de Violoncelle from the Conservatoire National Supérieur de Musique de Paris in 1997. He moved to Boston at the invitation of Roman Totenberg, obtaining an Artist Diploma and master of music degree from Boston University as a recipient of the Saul B. and Naomi R. Cohen Foundation Grant and a Dean's Scholarship. His principal teachers included Jean-Marie Gamard in Paris, David Soyer, Andrés Díaz, Michael Reynolds, and George Neikrug. Mr. Lecarme is an avid chamber musician. As a founding member of the Tancrède Trio, he has performed extensively in the United States and Europe. Highlights have included concerts at Opéra de Nice, at the Salle Olivier Messiaen in Grenoble, France, and at Shermetiev Palace in St. Petersburg for the 300th anniversary of that city. He has collaborated with such artists as Roman Totenberg, Seymour Lipkin, and members of the Tokyo String Quartet, and has participated at the Pablo Casals, Domaine Forget, Kneisel Hall, and Norfolk chamber music festivals. In 2007, while a Fellow of the Tanglewood Music Center, he was principal cello of the TMC Orchestra for Verdi's *Don Carlo* under James Levine. Mr. Lecarme has released three CDs for Hammond GMAC Performing Arts, including works by Bach, Debussy, Schubert, Beethoven, and, most recently, cello sonatas of Rachmaninoff and Franck. The Saul B. and Naomi R. Cohen Foundation has generously loaned Mr. Lecarme a cello by JB Vuillaume.

The November 1 concert is sponsored by a generous gift from the Dedham Institution for Savings Foundation in memory of R. Willis (Bill) Leith, Jr., who not only served on the Board of Dedham Institution for Savings, but was also an esteemed board member of the Boston Symphony Orchestra for over 20 years. The BSO is grateful for Bill's friendship, lay leadership, and beneficence. His spirit lives on in Symphony Hall, as the groundwork he laid for so many initiatives remains.



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Table of Contents | Beethoven Symphony Cycle

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 PERSPECTIVES ON BEETHOVEN'S NINE SYMPHONIES: MUSIC FOR ALL TIMES, BY THOMAS MAY

35 PROGRAM FOR OCTOBER 22/23/24
37 PROGRAM FOR OCTOBER 27/29
39 PROGRAM FOR OCTOBER 30/31
40 PROGRAM FOR NOVEMBER 5/6/7

43 BEETHOVEN, THE BSO, AND THE COMPLETE BEETHOVEN SYMPHONY CYCLE, BY BRIAN BELL
46 LUDWIG VAN BEETHOVEN: THE NINE SYMPHONIES, BY JAN SWAFFORD
71 TO READ AND HEAR MORE

Guest Artists

75 Rafael Frühbeck de Burgos
77 Julian Kuerti
78 Christine Brewer
81 Meredith Arwady
82 Matthew Polenzani
83 Eike Wilm Schulte
85 Tanglewood Festival Chorus

88 SPONSORS AND DONORS

105 FUTURE PROGRAMS

106 SYMPHONY HALL EXIT PLAN

107 SYMPHONY HALL INFORMATION

THE PRE-CONCERT TALKS ARE GIVEN BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (OCTOBER 23, 31; NOVEMBER 6, 7), JAN SWAFFORD OF THE BOSTON CONSERVATORY (OCTOBER 22, 24, 27, 30), BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER (OCTOBER 29), AND ELIZABETH SEITZ OF THE BOSTON CONSERVATORY (NOVEMBER 5).

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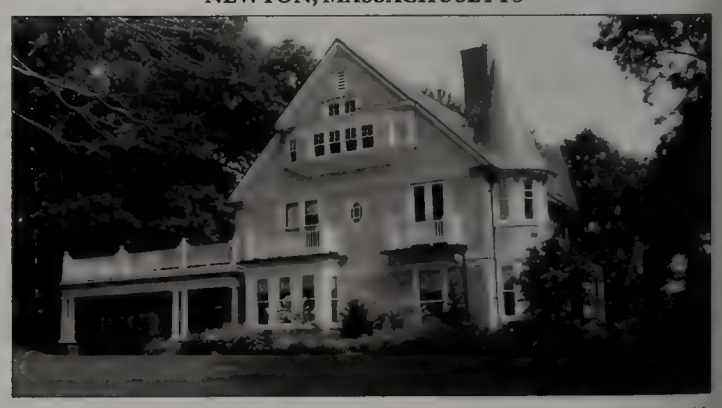
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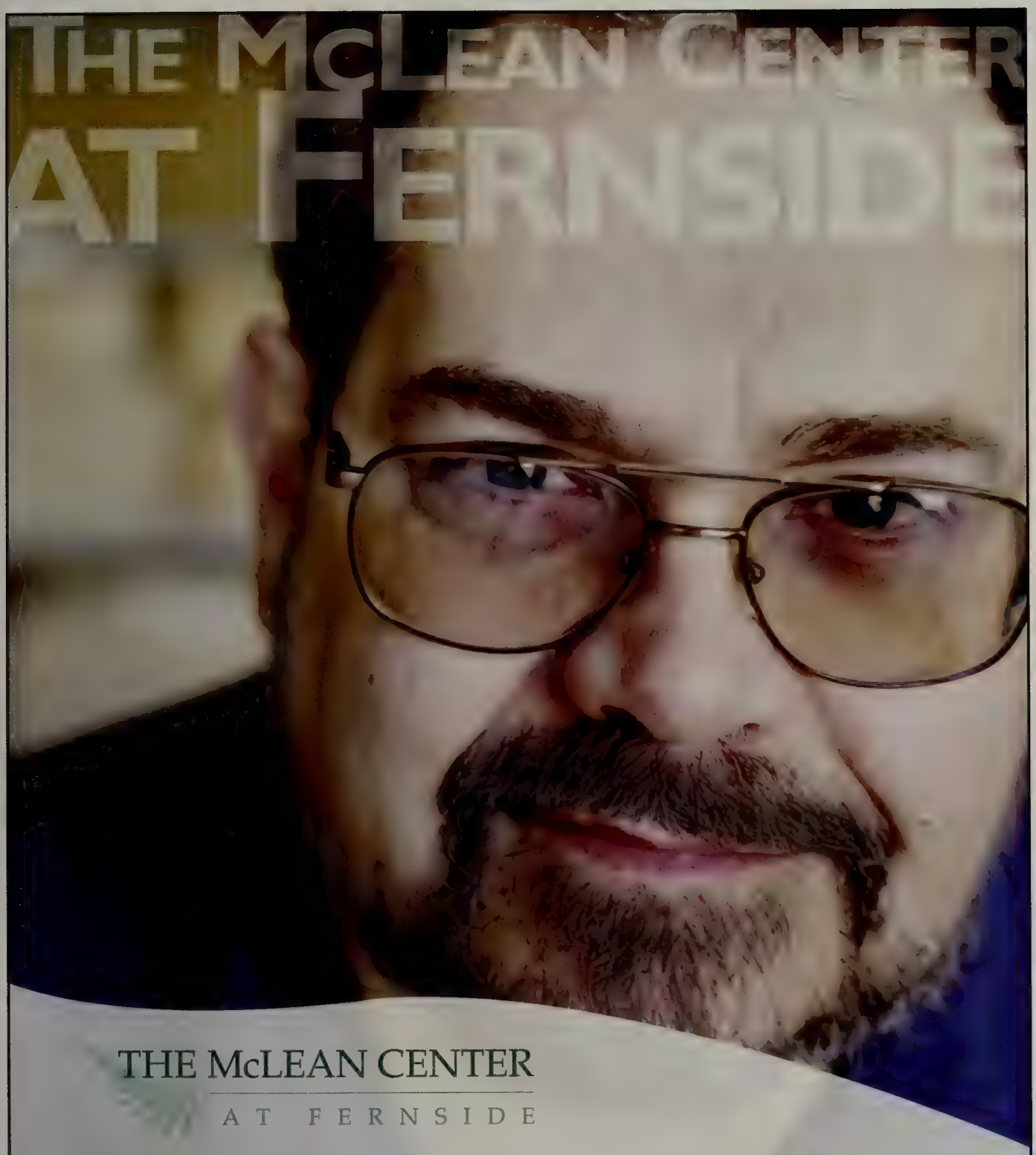


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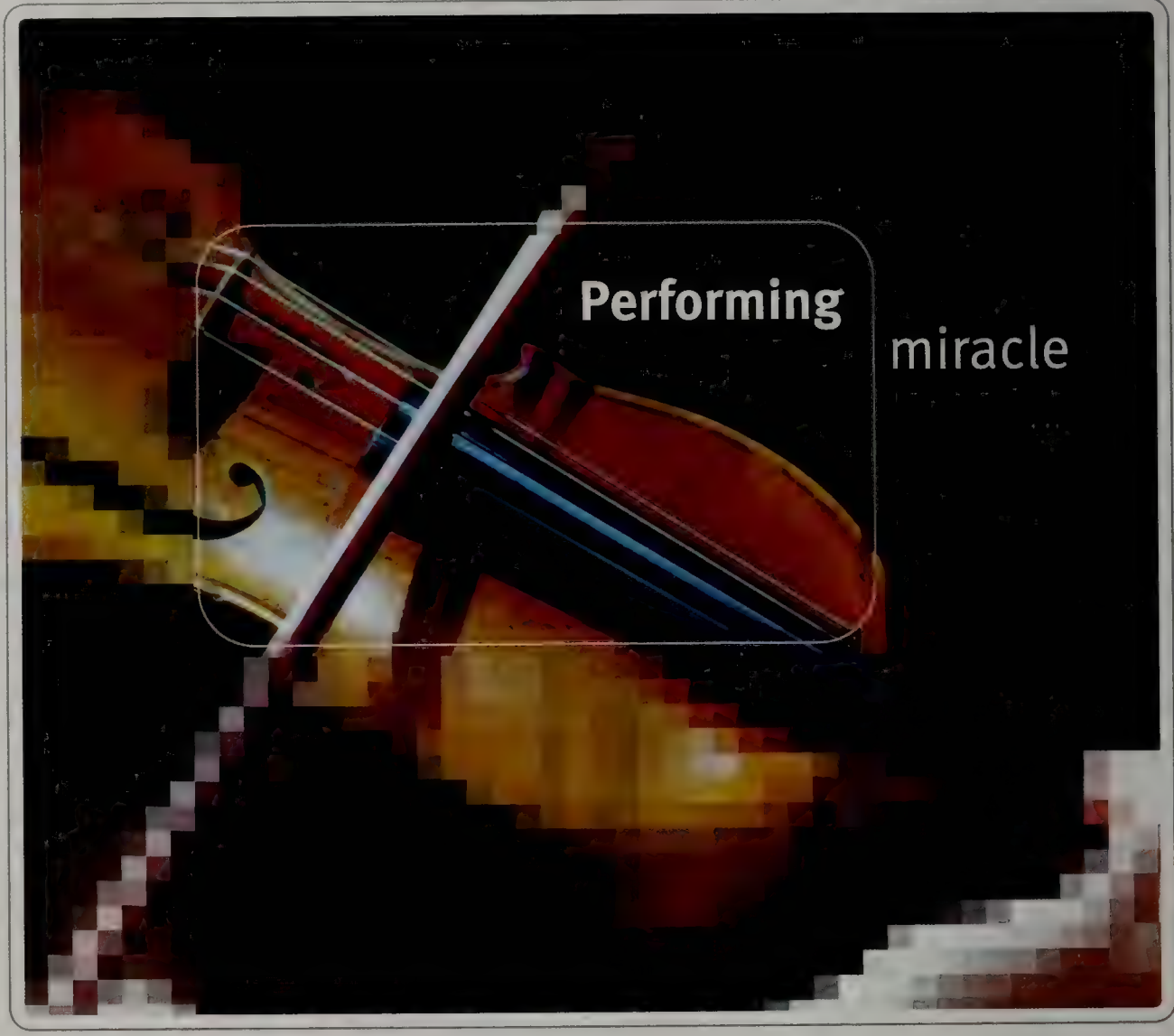
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Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

BSO News

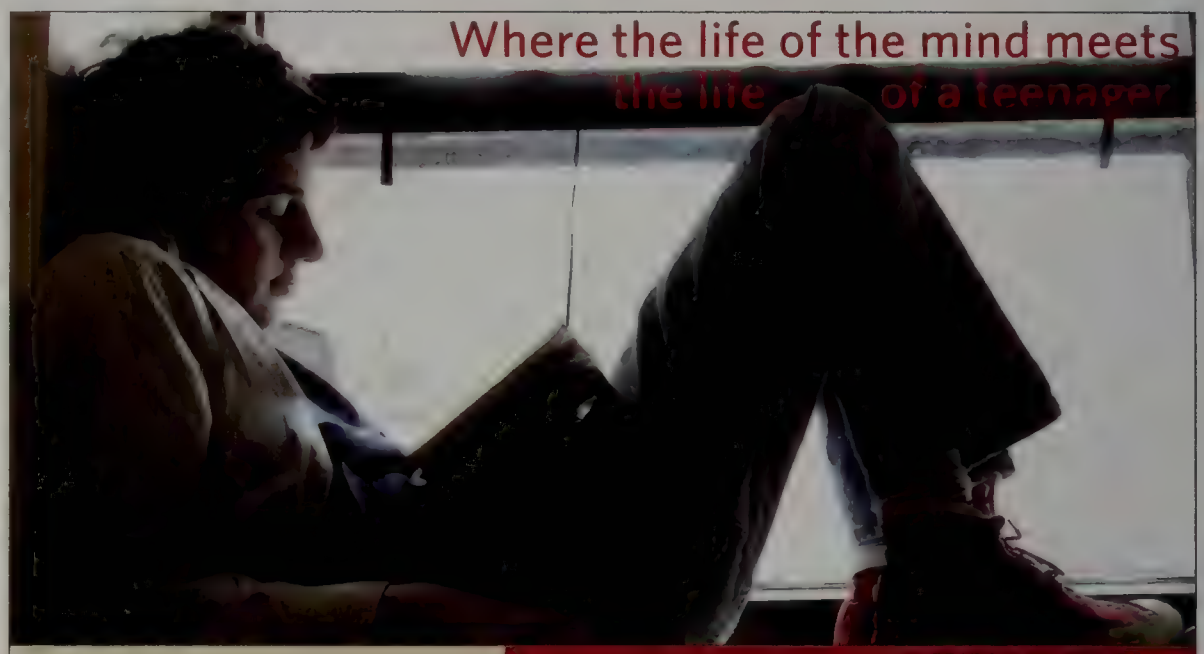
Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. The pre-concert speakers for the BSO's complete Beethoven symphony cycle are BSO Director of Program Publications Marc Mandel (October 23, 31; November 6, 7), BSO Assistant Director of Program Publications Robert Kirzinger (October 29); Jan Swafford of The Boston Conservatory (October 22, 24, 27, 30), and Elizabeth Seitz of The Boston Conservatory (November 5). The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

Beethoven and the BSO's Online "Classical Companion"

"Classical Companion," the Boston Symphony Orchestra's interactive educational website, allows visitors to the site to explore Beethoven and his music through online multimedia materials. In addition to informative essays, historical photographs, and music, there are video segments by composer/Beethoven scholar Jan Swafford of The Boston Conservatory discussing each of Beethoven's symphonies; a video lecture by Harvard professor Thomas Forest Kelly on Beethoven's Symphony No. 9, taken from this past summer's One Day University at Tanglewood, and an interactive module that invites visitors to explore sonata form via Beethoven's symphonies. Visit www.bso.org/classicalcompanion.



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"Symphony+"

"Symphony+" is a series of pre- and post-concert events throughout the BSO season that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall, adding a new and exciting element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. For more information, and for a detailed listing of upcoming "Symphony+" events, please visit bso.org.

Chamber Music Teas

Chamber Music Teas presented by the Boston Symphony Orchestra are scheduled for six non-Symphony Friday afternoons in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance by members of the BSO. Doors open at 1:30 p.m., and the concert begins at 2:30. The complete series of six concerts, beginning on Friday, October 30, is available for $81. Individual tickets are $16. For further information, or to subscribe, please call Symphony-Charge at (617) 266-1200, or visit bso.org.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 107 OF THIS PROGRAM BOOK.

The Eloise and Raymond H. Ostrander Memorial Concert, Thursday, October 22, 2009

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal in Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, a Thursday-night BSO subscription concert each October has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

The Carmine A. and Beth V. Martignetti Concert, Thursday, October 30, 2009

The Boston Symphony Orchestra's performance on October 30 is supported by a generous gift from Carmine A. and Beth V. Martignetti.

Mr. Martignetti became involved with the Symphony nearly ten years ago when in 1999 he joined the BSO Board as an Overseer. He has served the Symphony as Co-Chair of Opening Night at Pops, as a member of the Overseers Nominating Committee and the Revenue Enhancement Committee, and most recently as Co-Chair of the Leadership Gifts Committee of the Symphony's Comprehensive Campaign. He also serves as a Trustee at Tabor Academy in Marion, MA, and Brooks School in North Andover, MA. Mr. Martignetti

is President of Martignetti Companies, a distributor of wine and spirits throughout New England.

Mrs. Martignetti is also an active volunteer throughout Boston, serving on the Dean's Council of the Harvard School of Public Health as well as the Brigham & Women's Hospital, where she has served as a Trustee and is currently a member of the Hospital's Trust Board. Mr. and Mrs. Martignetti are graduates of Boston College, where they remain actively involved as alumni. They have three children and reside in Chestnut Hill, MA.

The Virginia Wellington Cabot Memorial Concert, Thursday, November 5, 2009

The concert of November 5, 2009, is given in memory of Virginia Wellington Cabot of Weston, who died on September 15, 1997, at age 97. An attendee of Friday-afternoon concerts for more than seventy years, she took over her mother-in-law's BSO subscription in 1934. In 1992 a gift from the Cabot Family Charitable Trust endowed a Boston Symphony concert in her name for a period of twenty years.

Virginia Cabot was married to the late Thomas D. Cabot for seventy-five years. The daughter of Louis B. Wellington and Louise Lawton Wellington, she loved a broad range of music and often accompanied herself on the piano as she sang to her family. Born in Boston in 1899, she grew up on Beacon Hill and in Weston, in an extended family in which her parents, her aunt and uncle, and her older sister all played and sang expertly at the piano. She graduated from the Winsor School in 1917. On the Weston farm of her childhood, she nurtured a love for horses. Immediately after her marriage in 1920, the Cabots moved to the heart of rural Appalachia, where she would often accompany her husband on horseback as he inspected the West Virginia pipelines of his father's gas company. An experienced mountaineer, she made the first ascent of Mount Magog in the Canadian Rockies and later journeyed to the American Southwest to explore the Superstition Mountains of Arizona, the Zion and Bryce Canyons of Utah, and the Sangre de Cristo range—all virtually uncharted when she hiked them in the 1920s and '30s. An expert canoeist, she and Mr. Cabot also explored virtually all of New England's watercourses, resulting in the volume "Quick Water and Smooth," the first printed guidebook for New England Rivers. She was also among the first wave of Americans who learned the Austrian technique for downhill skiing from the legendary Hannes Schneider. Later in life, Virginia was engaged in conservation activities in Maine, New Hampshire, Colorado, and Honduras. Mrs. Cabot shared her love of music, riding, skiing, sailing, and the outdoors with all of her progeny, including her children, grandchildren, and great-grandchildren.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming

Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

BSO Members in Concert

BSO violist Edward Gazouleas performs a faculty recital with pianist Pei-Shan Lee on Wednesday, October 28, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. The program includes Britten's *Lachrymae*, Schubert's *Arpeggione* Sonata, Joan Tower's *Wild Purple*, Vieuxtemps's Viola Sonata, and Piazzolla's *Le Grand Tango*. Admission is free and open to the public.

The Walden Chamber Players, whose membership includes BSO musicians Tatiana Dimitriades and Alexander Velinzon, violins, Thomas Martin, clarinet, and Richard Ranti, bassoon, perform music of Ravel, Bax, Ibert, Chausson, Saint-Saëns, and Debussy at Duxbury's Art Complex Museum, 189 Alden Street, on Sunday, November 1, at 4 p.m. Admission is free, though seating is limited and offered on a first-come, first-served basis. Visit www.waldenchamberplayers.org, for further information.

Ronald Knudsen leads the New Philharmonia Orchestra in its first "Family Connections" concert of the season on Sunday, November 1, at 3 p.m. at the Newton Cultural Center, 225 Nevada Street in Newton. The program, entitled "Musical Folktales," features Rimsky-Korsakov's *Scheherazade*. Tickets are $15, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit www.newphil.org.

BSO violist Michael Zaretsky performs the six Bach cello suites as arranged for viola on Sunday, November 8, at 3 p.m. at St. Paul's Episcopal Church, 15 St. Paul St. in Brookline. Tickets are $25, available at the door.

The Walden Chamber Players perform music of Haydn, Julia Scott Carey, Pierre Jalbert, and Brahms on Sunday, November 8, at 4 p.m., in the Parish Hall of the First Unitarian Society in Newton, 1326 Washington Street, West Newton. The concert features seventeen-year-old violist Malinda McPherson, winner of the 2009 Walden Chamber Players Young Artist Competition. Tickets are $15 for adults and $5 for students; children under 12 admitted free. To reserve tickets, call (617) 744-0452.

The Information Table: A Great Resource for What's Happening at the BSO

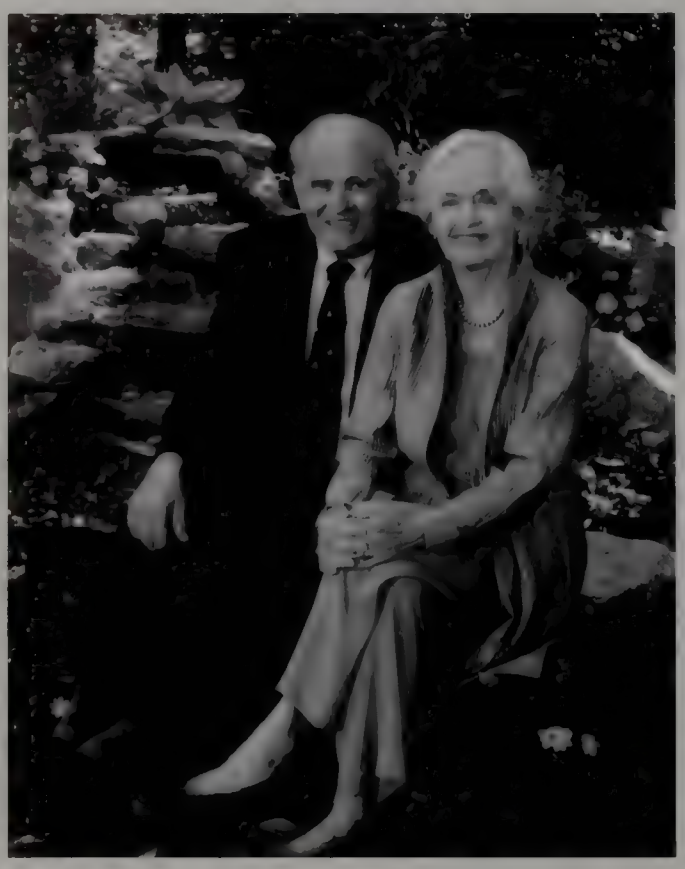
Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

Join the Family!

George and Nancy Mumford, Fox Hill Village residents



Friends have always been important to the Mumfords. In fact, when George (an astronomer and former Dean of Liberal Arts and the Graduate School of Tufts University) and Nancy (a mentor and board member of Associated Day Care Services of Boston) moved from their hill top farm to an elegant apartment at Fox Hill Village, they brought their friends with them!

Now new friends and old enjoy the many onsite cultural activities available (college courses, movies, lectures, and concerts), and the dependable security that means worry-free travel. The Mumfords agree that the Fox Hill Village "family" of welcoming residents and friendly staff make life a pleasure!

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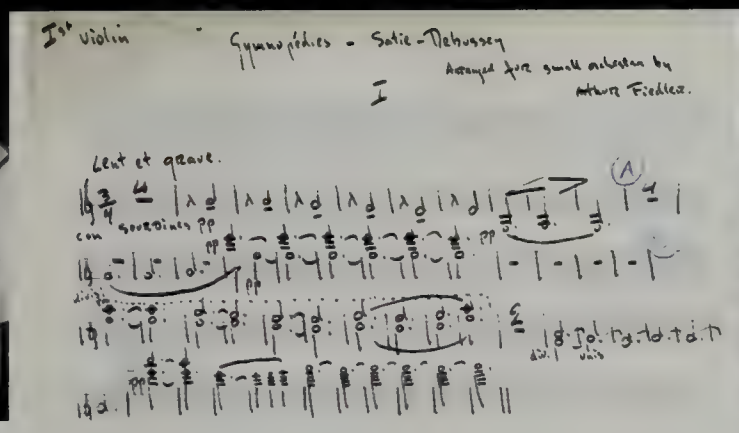
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



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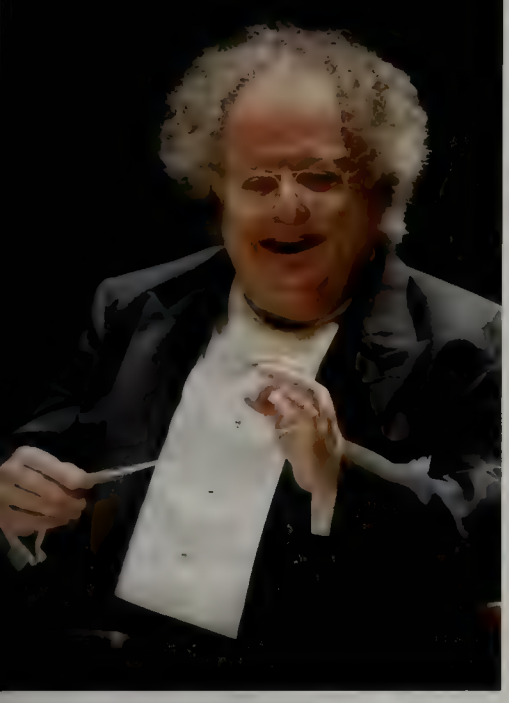
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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. During his 2009-10 BSO season, Maestro Levine conducts forty performances of fourteen programs, four of which travel to Carnegie Hall. Highlights include an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in many decades, and Mr. Levine's first-ever complete Beethoven symphony cycle); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their

first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts thirty performances of five operas, including new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth



(1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

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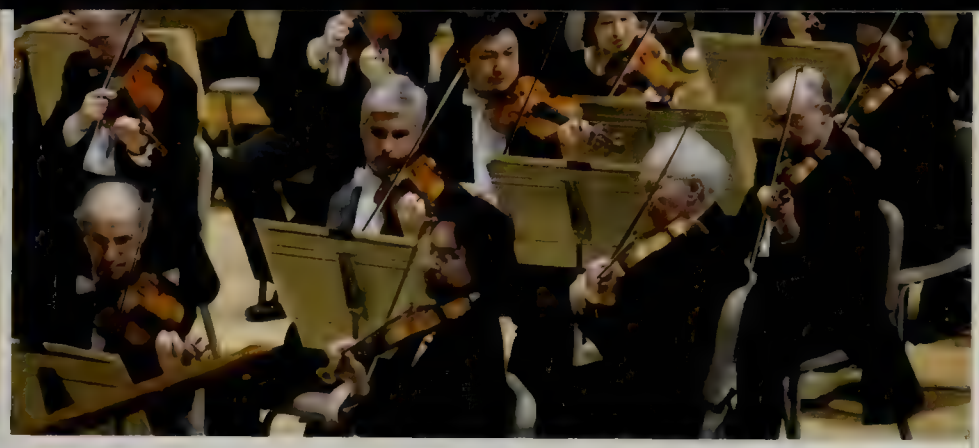
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Symphony Hall

4:10-4:30 pm ■ *Break*

4:30-5:30 pm ■ Craig Wright, *Yale*
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5:30-6:20 pm ■ *Boxed Dinner in Higginson Hall**

6:20-7:30 pm ■ Tamar Gendler, *Yale*
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Perspectives on Beethoven's Nine Symphonies:
Music for All Times

by Thomas May

Beethoven's symphonies are not merely products of the orchestral tradition: they profoundly shaped it—and continue to do so. The credo of musical values on which professional orchestras were founded—even their core *sound*—has its roots in this canon. While the reputations of many celebrated composers ebb and flow within larger stylistic trends, Beethoven has long defined the mainstream of concert life through his symphonies. Meanwhile, reviewers' surveys supersede one another in a Sisyphean effort to keep up with recorded interpretations of these works.

During his career, Beethoven relied on the private ensembles funded by aristocratic patrons, or on freelance musicians gathered for ad hoc concerts, to introduce his symphonies. Their prestige became a powerful motivation behind the whole apparatus of the modern concert hall as we know it, leading to the institution of the professional symphony orchestra, and to the wider music-loving public that is its audience. The unprecedented technical demands of these scores also pushed the newly specialized role of conductor into the spotlight. The symphonies even encouraged new methods for discussing and writing about music. Description alone was no longer adequate to convey the often perplexing experience of listening to a Beethoven symphony—it had to be interpreted.

Yet the taken-for-granted prominence of these works means that longstanding assumptions tend to go unquestioned as well. One especially persistent image casts their creator as the protagonist of both the *Eroica* and the Fifth: a Napoleonic hero who suffers catastrophe to achieve spiritual breakthrough, liberating music from the shackles of "convention" in the process. "The poor musician of 1790, or thereabout, had an exciting game to play," observes the *Victor Book of the Symphony* (a popular repertory guide from

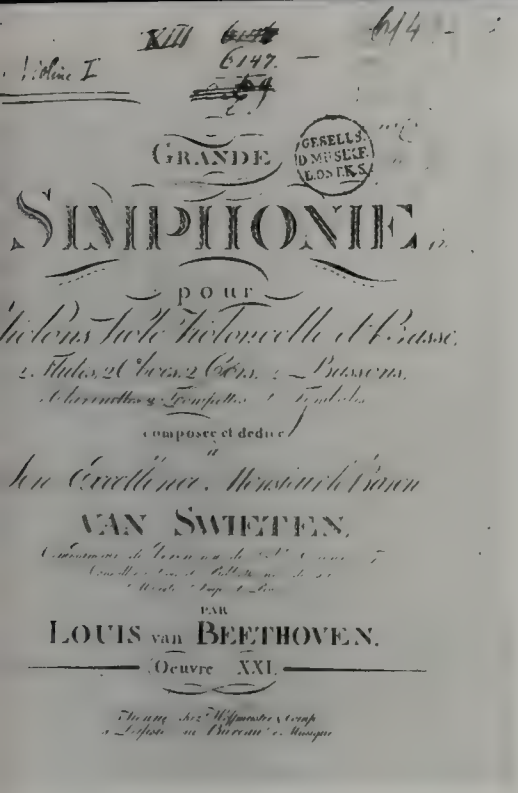
the mid-1930s), "and woe betide him if he did not play according to the rules." It goes on to proclaim that Beethoven "was one of the first composers who broke the bonds imposed upon his spirit and his inspiration." Despite the dated language, the paradigm this suggests still holds sway in the popular imagination.

The issue of Beethoven's relation to his predecessors, though, actually proves to be a good deal more interesting—and it bears significantly on the development of his symphonies. If we do in fact consider the composer's position in the 1790s, we find a mix of contradictory traits—a mix that underlies the unique symphonic style that Beethoven will evolve. The young firebrand, ambitious and arrogant, was rapidly establishing a reputation in Vienna with his extraordinary keyboard improvisations and rebellious attitude. Yet all the while Beethoven was carefully absorbing the expressive language articulated by Haydn and Mozart; he meanwhile stored away ideas gleaned from other sources, including the work of French symphonic composers.

Like the aspiring artist Walther von Stolzing in *Die Meistersinger*, Beethoven was already working toward a synthesis of spontaneity and craft, innovation and tradition, fantasy and form. Charles Rosen, in his seminal book *The Classical Style*, argues that Beethoven "drew closer to the forms and proportions" of the high-classical style pioneered by Haydn and Mozart as he matured, not more distant. The powerful sense of a narrator, of "willpower," that Beethoven's symphonies convey to their listeners is as much a function of their form as their content. Thus the Fifth, for example, is relatively conservative in its classical harmonic language, yet the architectural plan generates an unprecedented dramatic intensity. This isn't Beethoven "breaking the rules." Rather, he transforms them so that the stakes seem higher than ever.

An older style of romantic writing attempted to describe this in extramusical terms. Berlioz's *Critical Study* of the Beethoven cycle views the Fifth's opening movement as "the expression of the disordered sentiments which pervade a great soul when a prey to despair." Analyses that stay within the realm of music might approach Beethoven's manipulation of classical rhetoric with a focus on motivic ingenuity or on "tonal areas," where the essential narrative is seen to involve what happens in the large-scale harmonic plan. The Sixth, for example, acquires its signature sound not from "pastoral" programmatic associations but from its long swaths of proto-Minimalist tonal stability. Both descriptive approaches attempt to capture the same phenomenon—the charged experience that we share when we listen to this music (and both alike are vulnerable to distorting hyperbole).

That experience results from Beethoven's symphonic style, which, as German musicologist Carl Dahlhaus defines it, balances seemingly opposed elements in a way that gives this public genre a profound sense of meaning: hence the recurrent temptation to relate our experience of Beethoven to philosophy, political purpose, personal psychology, spiritual outlook. Dahlhaus dissects these stylistic elements into contrasting pairs: the impression of an "onward flow" of frenetically inspired imagination versus the structuring intellect (likened to the effect of the Pindaric ode); the monumental, which encourages



Title page from the first edition of Beethoven's Symphony No. 1

simple, pared-down thematic material, as opposed to the dramatic (a source of tension and urgency); and the temporal sensibility of the music, which is charged both by memory of what has occurred (thematic "development") and a goal-directed anticipation of what is to come.

With his First we find Beethoven beginning to synthesize these elements. He had made sketches for an earlier symphony in the mid-1790s but waited several years before introducing a full-scale symphony (in 1800). Beethoven's careful delay ironically anticipates the more protracted one of Brahms, who was inhibited by his forebear's legacy. Here already is the recognition of untapped potential in the classical style, along with a balance of conservative and innovative aspects. (The third movement, cheekily labeled a "Minuet" but in reality Beethoven's first symphonic scherzo, is the most overtly original.)

One of the most lucid accounts of the complete cycle can be found in *Beethoven Symphonies*, a brief, eloquent pamphlet published as a "BBC Music Guide" in 1970 by Robert Simpson. Simpson was a symphony composer himself as well as a broadcaster and thus brings a unique insider's perspective to his understanding of Beethoven's process. He is especially perceptive on Beethovenian architecture, pointing out how the Allegro sets out in a way that "quietly makes one aware of a new scale of thought." The choice of rather plain thematic material (a corollary of the "monumental" style) is all to the purpose, as is the case in the majority of the symphonies. It is meant to keep our focus on the "harmonic grandeur" over the long range.

So, too, the epic scale of the introduction to the Second lays out a new, vaster sense of dimension. (One could conduct a revealing appraisal of Beethoven's symphonic thought simply by focusing on his various beginnings: the two-chord salvo that fires the *Eroica* into action, the protracted introduction to the Seventh, with its elemental materials, and

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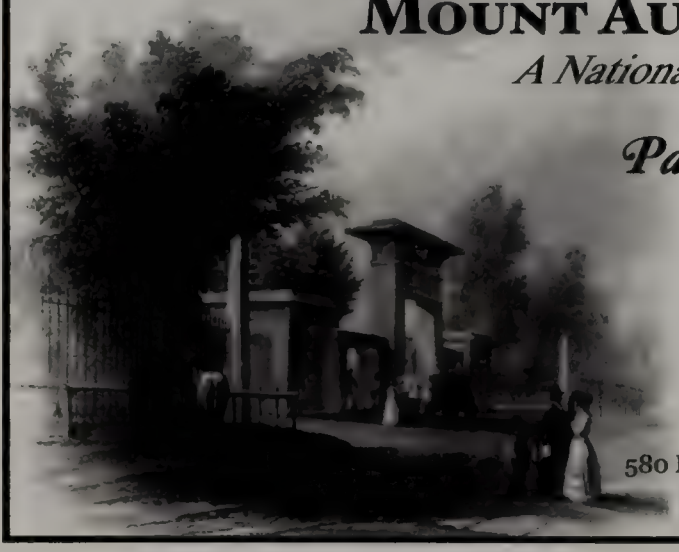
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so on.) Even more, Simpson writes that Beethoven develops an art of "suggestion" by which he can elicit the sense of something larger, regardless of literal dimensions (such as the length of a movement). He compares this to being in a small room "when a window is suddenly opened to reveal a vast landscape."

The pleasures of the Second bring to mind another unfortunately entrenched cliché about the symphonies, i.e., that the odd-numbered ones are bold and innovative while the even-numbered are more relaxed and mild-mannered (and by implication of less significance). The opportunity to hear the symphonies in the context of a complete cycle should help dispel this tiresome myth and underline some of the preoccupations and discoveries they share. Schumann's famous comparison of the Fourth to "a slender Grecian maiden" is wide of the mark when you listen intently to that extraordinary score. Indeed, instead of "relaxing" after the *Eroica*, Beethoven set to work on the Fifth—intense compression following expansion—and then turned to the Fourth. For a time he was conceiving the Fourth, Fifth, and Sixth simultaneously. Simpson offers a persuasive discussion of their inherent connections. The mysterious and somewhat ominous introduction to the Fourth leads directly into a joyfully blazing outburst—a preliminary solution, Simpson believes, for the problem of working out the linkage of scherzo and finale in the Fifth. Meanwhile, the storm in the Sixth provides another kind of link.

Exaggerating the "Beethoven-as-rebel" paradigm reinforces the relative neglect of the even-numbered symphonies. Thus the Eighth in particular is overlooked, set aside as a "lightweight" recuperation after the efforts of the Seventh. What an undervalued masterpiece this is, a radical intensification of the humor that is itself often passed over in the cycle as a whole. Is there a more hilarious ending in the symphonic literature than its punch-drunk finale? In the finale to his First, Beethoven had already parodied the process of composition—we hear the catchy theme evolve from a simple, tentative scale. Here, with the emphatic but absurd harping on the home key, Beethoven seems to set the entire basis of his heroic rhetoric in ironic quotes.

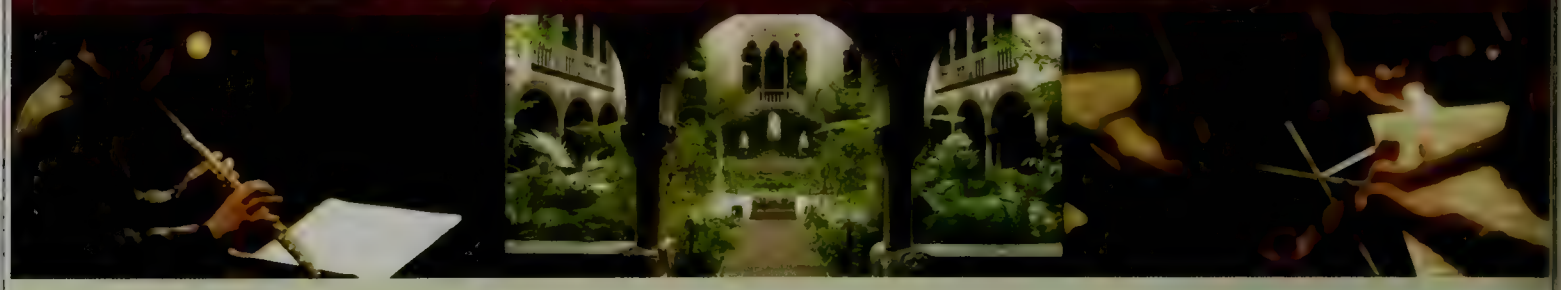
Beethoven's symphonies changed music history, but music history—including the ways in which these works have been understood, heard, and remodeled by later generations—alters our image of the symphonies. Thus, for example, the Ninth became the ultimate emblem for Beethoven as progressive. The work was seen, ironically, to "liberate" instrumental music—even though his symphonies as a whole had, in common with Haydn and Mozart, already elevated the genre from entertainment commodity, developing a persuasive discourse it its own right. As Rosen observes, "Beethoven transformed the musical tradition he was born into, but he never challenged its validity." Yet his mastery of the symphony was so complete that he paradoxically almost brought it to an end. Beethoven's successors spent much of the next century figuring out what to do next.

THOMAS MAY *writes about music and theater. His books include "Decoding Wagner" and "The John Adams Reader."*

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Boston Symphony Orchestra

129th season, 2009–2010

Thursday, October 22, 8pm | **THE ELOISE AND RAYMOND H. OSTRANDER MEMORIAL CONCERT**

Friday, October 23, 1:30pm

Saturday, October 24, 8pm

RAFAEL FRÜHBECK DE BURGOS conducting

Please note that Rafael Frühbeck de Burgos is conducting these concerts in place of James Levine, who plans to return for the third and final programs of the Beethoven symphony cycle following his recuperation from back surgery.

ALL-BEETHOVEN PROGRAM

The Complete Symphonies, Program 1

SYMPHONY NO. 1 IN C, OPUS 21

Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Finale: Adagio—Allegro molto e vivace

SYMPHONY NO. 2 IN D, OPUS 36

Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

{ I N T E R M I S S I O N }

SYMPHONY NO. 5 IN C MINOR, OPUS 67

Allegro con brio
Andante con moto
Allegro—
Allegro

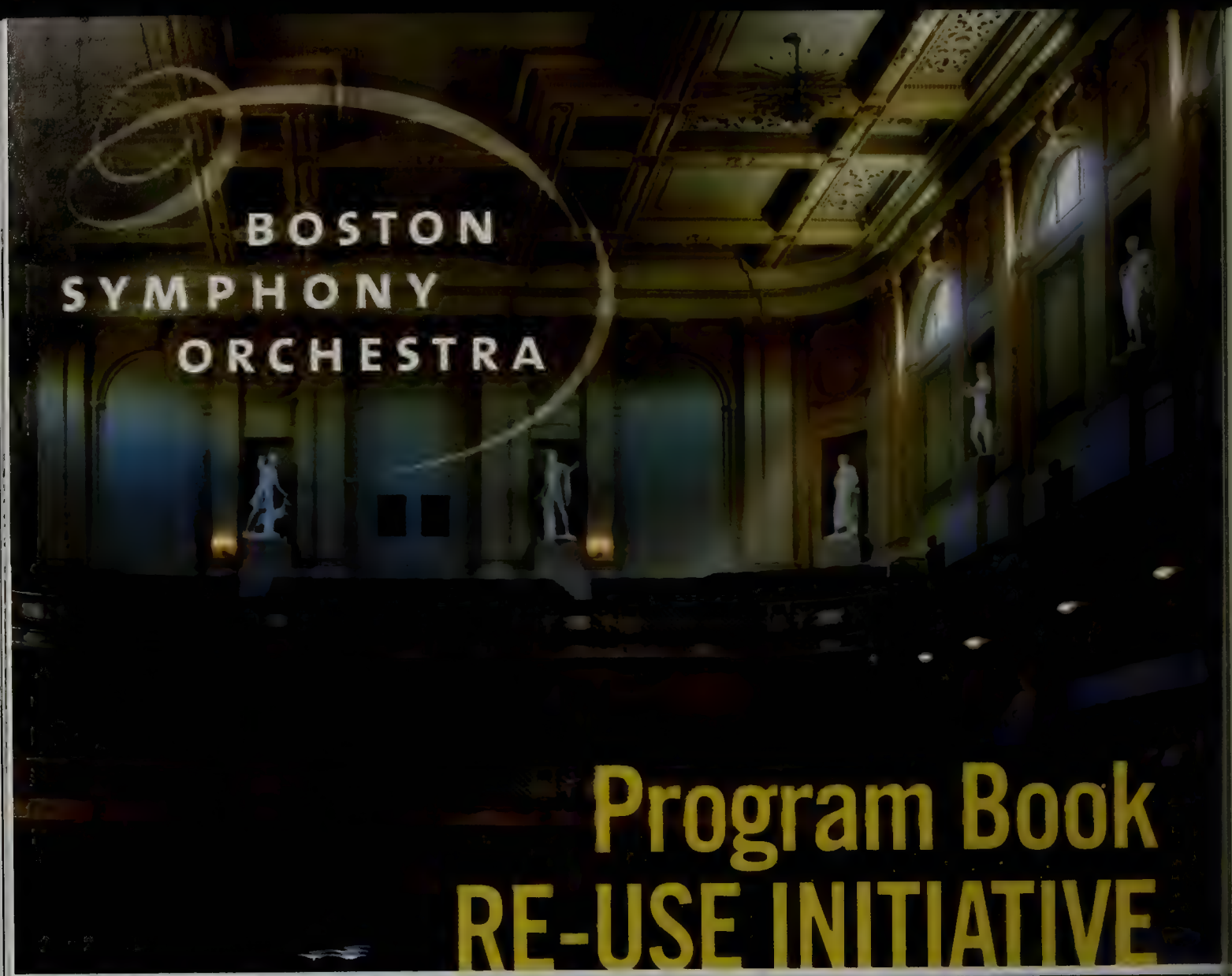
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Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

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JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Tuesday, October 27, 8pm
Thursday, October 29, 8pm

JULIAN KUERTI conducting

Please note that Julian Kuerti is conducting these concerts in place of James Levine, who plans to return for the third and final programs of the Beethoven symphony cycle following his recuperation from back surgery.

ALL-BEETHOVEN PROGRAM

The Complete Symphonies, Program 2

SYMPHONY NO. 4 IN B-FLAT, OPUS 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

{ I N T E R M I S S I O N }

SYMPHONY NO. 3 IN E-FLAT, OPUS 55, "EROICA"

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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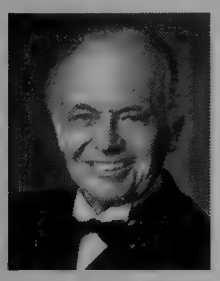
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129th Season, 2009-2010

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Friday, October 30, 8 pm
Saturday, October 31, 8pm
Thursday, November 5, 8pm
Friday, November 6, 1:30pm
Saturday, November 7, 8pm

We are grateful that Lorin Maazel was available to conduct these concerts in place of James Levine, who is continuing his recuperation from back surgery.

LORIN MAAZEL



One of the world's most esteemed conductors for over five decades, Lorin Maazel recently completed his seventh and final season as music director of the New York Philharmonic. He continues, now in his fourth season, as the first music director of the Santiago Calatrava-designed opera house in Valencia, Spain, the Palau de les Arts "Reina Sofia," and as the founder and artistic director of the new Castleton Festival, launched in July 2009. Mr. Maazel is also a highly regarded composer with a wide-ranging catalogue of works. His first opera, *1984*, based on George Orwell's novel, was premiered at the Royal Opera House, Covent Garden, in May 2005 and was revived at La Scala in May 2008. A Decca DVD of the London production was released that same month. A second-generation American born in Paris, Lorin Maazel began violin lessons at five and conducting lessons at seven. He studied with Vladimir Bakaleinikoff, and appeared publicly for the first time at age eight. Between ages nine and fifteen he conducted most of the major American orchestras, including the NBC Symphony at the invitation of Toscanini. He studied languages, mathematics, and philosophy at the University of Pittsburgh, and also studied in Italy on a Fulbright Fellowship. In 1953 he made his European conducting debut and quickly established himself as a major artist, appearing at Bayreuth (the first American to do so) and with the Boston Symphony in 1960, and at the Salzburg Festival in 1963. Mr. Maazel has conducted more than 150 orchestras in more than 5000 opera and concert performances. He has made over 300 recordings, including the complete orchestral works of Beethoven, Brahms, Debussy, Mahler, Schubert, Tchaikovsky, Rachmaninoff, and Richard Strauss, winning ten Grands Prix du Disques. He has held chief conducting and artistic posts with the Bavarian Radio Symphony Orchestra, the Pittsburgh Symphony, the Cleveland Orchestra, the Vienna State Opera, and Deutsche Oper Berlin. His close association with the Vienna Philharmonic includes eleven internationally televised New Year's Concerts. Mr. Maazel founded a major competition for young conductors in 2000 (culminating in a final round at Carnegie Hall) and has since been an active mentor to many of the finalists. Through his Châteauville Foundation in Castleton, Virginia, he has created a new festival and residency program for aspiring singers, instrumentalists, and conductors. He is also extremely active in philanthropy, and has received many honors worldwide. Lorin Maazel's only previous BSO appearances were in December 1960 at Symphony Hall, in Cambridge, and in Providence, and in March/April 1973 at Symphony Hall, Lincoln Center, and Carnegie Hall. He appeared at Tanglewood in 1994 leading two concerts with the Pittsburgh Symphony Orchestra.

Beethoven Symphony Cycle

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Friday, October 30, 8pm | **THE BETH V. AND CARMINE A. MARTIGNETTI CONCERT**

Saturday, October 31, 8pm

JAMES LEVINE conducting

ALL-BEETHOVEN PROGRAM

The Complete Symphonies, Program 3

SYMPHONY NO. 6 IN F, OPUS 68, "PASTORAL"

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo

Scene at the brook. Andante molto mosso

Cheerful gathering of the country folk. Allegro—

Thunderstorm. Allegro—

Shepherd's song. Happy, grateful feelings after the storm. Allegretto

{ I N T E R M I S S I O N }

SYMPHONY NO. 7 IN A, OPUS 92

Poco sostenuto—Vivace

Allegretto

Presto

Allegro con brio

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JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

Thursday, November 5, 8pm | **THE VIRGINIA WELLINGTON CABOT MEMORIAL CONCERT**

Friday, November 6, 1:30pm

Saturday, November 7, 8pm

JAMES LEVINE conducting
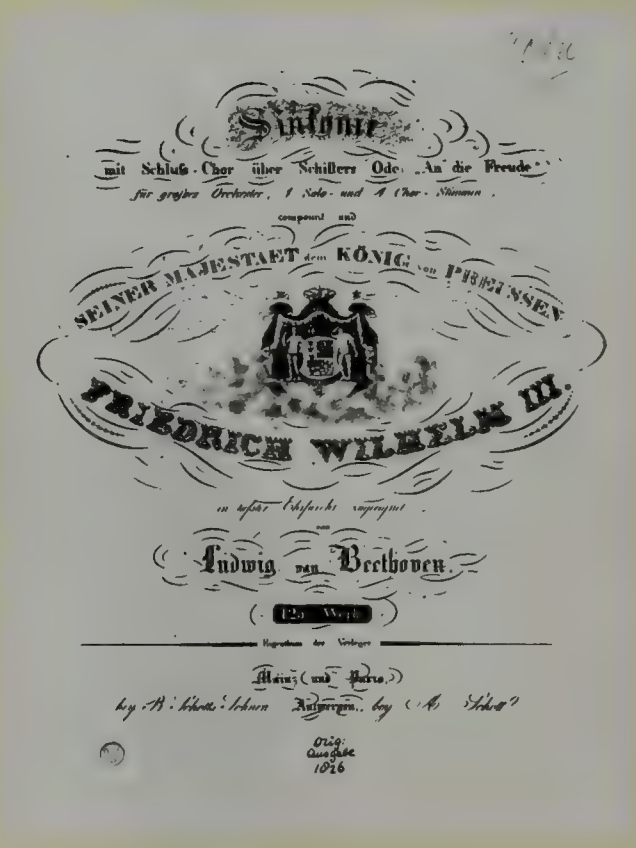
ALL-BEETHOVEN PROGRAM

The Complete Symphonies, Program 4

SYMPHONY NO. 8 IN F, OPUS 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

{ I N T E R M I S S I O N }



Title page from the first edition of Beethoven's Ninth Symphony

SYMPHONY NO. 9 IN D MINOR, OPUS 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto—Tempo I—
Presto—Tempo I

Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio

Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla Marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

CHRISTINE BREWER, SOPRANO
MEREDITH ARWADY, CONTRALTO
MATTHEW POLENZANI, TENOR
EIKE WILM SCHULTE, BASS-BARITONE
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, CONDUCTOR

Text and translation begin on page 68.

THESE PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

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Beethoven, the BSO, and the Complete Beethoven Symphony Cycle

Since 1900 here at Symphony Hall, audiences have been able to look up at the top of the proscenium and see the name BEETHOVEN; but the Boston Symphony Orchestra had already been playing Beethoven's music from its very first concert, which took place in the Boston Music Hall on October 22, 1881, and included Beethoven's *Consecration of the House* Overture. In the very first photograph of the orchestra (see below), taken in 1882, a shadowy figure looms in the center of the stage—a statue of Beethoven, as cast by Thomas Crawford. In this form, Beethoven observed many a concert from the stage of the Music Hall beginning in 1855. (The statue now resides in the foyer of Jordan Hall at the New England Conservatory.) The *Consecration of the House* Overture in fact began each of the BSO's first three seasons at the Music Hall, as well as the orchestra's first performances in Sanders Theatre in Cambridge (on December 7, 1881) and in Salem (October 26, 1882).

Conducting the first season of the Boston Symphony was Georg (later Sir George) Henschel. Henschel suggested to Major Henry Lee Higginson (not the other way around, as some sources report) that the orchestra perform all nine Beethoven symphonies, in order, over the course of the first season—a feat they duplicated in the second of Henschel's three seasons as BSO conductor, and then repeated in his third as well. (The complete programs for the BSO's 1881-82 inaugural season can be viewed at bso.org on the page devoted to Henschel.)

The concept of an annual cycle of Beethoven's symphonies continued (though not quite complete) in 1884-85, Wilhelm Gericke's first season as BSO conductor. In much the same manner as Henschel, Gericke led the first eight Beethoven symphonies over the



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, from 1882 (BSO Archives)

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TRIPLE CONCERTO
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The Beethoven Cycle will comprise
The Series of Six Tuesday Afternoon Concerts
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OCTOBER 31	NOVEMBER 21	JANUARY 23
FEBRUARY 13	MARCH 27	APRIL 17

A limited number of season tickets are available at the subscription office ($6, $9, $12, $15 for six concerts)

Announcement for the six-concert Beethoven series conducted by Serge Koussevitzky in 1933-34

course of the season; but he then passed over the Ninth, opting instead to observe an anniversary of significance in March 1885, the 200th anniversary of the birth of Johann Sebastian Bach.

It was another forty-two years before the next BSO cycle of Beethoven symphonies. In March 1927, to commemorate the 100th anniversary of the composer's death, Serge Koussevitzky and the Boston Symphony Orchestra presented a Beethoven Centenary Festival. In the space of eight days, from March 22 to March 29, 1927, concertgoers were given all nine symphonies, the *Missa Solemnis*, the *Archduke* Trio, the Opus 110 piano sonata, two string quartets, a lecture by Ernest Newman, and remarks by Serge Koussevitzky. This BSO commemoration was not the only observance of the Beethoven anniversary. That month, Columbia Records issued the first complete series of Beethoven symphonies, led by five conductors on a total of forty-five 78rpm discs. Entrusted with the Symphony No. 1 was former BSO conductor Sir George Henschel—in the only recording he ever conducted. (The other conductors were Sir Thomas Beecham for Symphony No. 2, Sir Henry Wood for the *Eroica*, Hamilton Harty for Symphony No. 4, and Felix Weingartner for symphonies 5 through 9.)

Finally, there was a special all-Beethoven subscription series of six Symphony Hall concerts—one program per month in October, November, January, February, March, and April—on Tuesday afternoons at 3 p.m. during the 1933-34 season. Koussevitzky again conducted, leading all nine symphonies, the Triple Concerto (with pianist Jesús María Sanromá joining BSO concertmaster Richard Burgin and principal cellist Jean Bedetti), the overture and incidental music to Goethe's *Egmont* (with soprano Olga Averino and narrator Richard Hale), the Piano Concerto No. 5, *Emperor* (with Egon Petri), and four additional overtures (*Leonore*s 2 and 3, *The Creatures of Prometheus*, and *Coriolan*). Seats for the complete series of six concerts were available at prices ranging from $6 to $15—a bargain even in 1933.

Though all nine Beethoven symphonies have been played by the BSO countless times since then, the current series of concerts marks the first time since 1933-34 that all nine have been played in the course of a single season, and the first time ever that the BSO has played all nine symphonies in a concentrated span as part of the season's regular subscription concerts.

Brian Bell

BRIAN BELL *of* WGBH FM 89.7 *is producer of the BSO's live Friday-afternoon concert broadcasts.*



Ludwig van Beethoven

The Nine Symphonies

Program notes by Jan Swafford

INTRODUCTION

Beethoven grew up playing Bach's *Well-Tempered Clavier*, and that stupendous collection had an incalculable effect on his music. Among other things, the *WTC* implanted in him, whether consciously or not, a sense of a *synoptic* body of work, meaning a set of pieces in a single medium that seems to explore the full depth and breadth of what that medium can do, and beyond that the depth and breadth of what music itself can do. By the end of his life Beethoven had produced three synoptic bodies of work: thirty-two piano sonatas, sixteen string quartets, and nine symphonies. In each of those streams of music stretching from his exploratory early phase to his transcendent final period, we find a steady renewal and growth, as if with each major work he set out to remake a medium and a genre.

The symphonies show that process on the grandest scale, from the stately 18th-century voice of the First Symphony through the overpowering *Eroica*, raging Fifth, warmly pastoral Sixth and dancing Seventh, and finally the Ninth, which stretches beyond the concert hall to become part of the moral history of humanity. Each symphony departs from the last, and among them they explore the spectrum of experience and emotion from the rollicking comedy of the Second Symphony finale, to the funeral march of the *Eroica*, to the mingling of humble and exalted that ends the Ninth.

To the conception of a synoptic body of work Beethoven brought two new elements. First, there was the sense of individual personality. Where Haydn and Mozart even at their most poignant maintain a certain poise and Classical detachment, Beethoven seems to be grasping your lapel, speaking person to person. In that sense his work burst upon music like a newly democratic art, an echo of the French Revolution, inspiring the

Portrait by Joseph Carl Stieler, c.1820

burgeoning Romantic movement to build around Beethoven its myth of the world-shaking genius and hero. The other element he brought to each major body of work was an unprecedented technical, emotional, and spiritual journey that starts in the eighteenth century and ends in pieces that seem eternally prophetic.

In an age rocked by revolution, it was inevitable that Beethoven would be called a revolutionary. Yet he never proclaimed artistic revolution as an ideal. In fact he rarely spoke of his ideals at all; he let the music speak for itself. What the music reveals is a singular and powerful new voice, but one at the same time grounded in the eighteenth century. Above all he was grounded in the legacy of Haydn and Mozart, their concern with clarity and directness of expression, their formal patterns that a later age would call sonata form, sonata-rondo, and the like. Beethoven built unprecedented conceptions on that foundation, but he never really departed from it. So call him not a revolutionary but a *radical evolutionary*.

All the same, his music was revolutionary in its impact. With the *Eroica* he made the symphony once and for all the king of musical genres. He went on from there in a series of works laid out in bold contrasts from tragic to comic, prophetic to nostalgic. He absorbed the models of the past and systematically, synoptically, in every dimension, took his works further: longer, more intense, more contrasting in material, more individual, more grand and more intimate, more complex and more simple. Like all his major works, his greatest symphonies stand as individuals unforgettable from the first time you meet them. Beyond that, they can be counted among history's enduring humanistic testaments.





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SYMPHONY NO. 1 IN C, OPUS 21 (1799-1800)

(Program of October 22/23/24, 2009)

FIRST PERFORMANCE: April 2, 1800, Hofburgtheater, Vienna, Beethoven conducting
FIRST AMERICAN PERFORMANCE: June 13, 1813, Collegium Musicum Nazareth, Nazareth, Pennsylvania; conductor unknown

FIRST BSO PERFORMANCE: October 28/29, 1881, Georg Henschel conducting
MOST RECENT BSO PERFORMANCE: August 21, 2009, Tanglewood, Kurt Masur conducting; most recent subscription series, November 2000, James Conlon conducting

INSTRUMENTATION: two each of flutes, oboes, clarinet, and bassoons, two horns, two trumpets, timpani, and strings

The main inspiration for the First Symphony was Beethoven's first solo concert in Vienna. Wanting a big new piece to finish it, he wrote the symphony at top speed. For the moment he did not try to challenge Haydn on his turf, but rather shaped the piece on Haydn's model. Beethoven and his time tended to see the key of C major as expressing things in the directions of energetic, stately, even military rather than passionate, and so it is here. It begins with winds playing an out-of-key dissonance, but soon the music settles into C for a spacious introduction to a vigorous, foursquare, a bit military-toned *Allegro con brio*, much of it *tutti*. (Beethoven did not attempt a revolution here, but he wanted to make some noise.) As for the second movement, he never got closer to the mellifluous and elegant mode of the 18th-century *galant*.

Labeled "Minuetto," the *Allegro molto e vivace* third movement is really a scherzo, and as dashing as scherzos are supposed to be. Its tone of gaiety-in-moderation is maintained in the light-footed finale, which begins like the first movement with an Adagio introduction. Here Beethoven stepped cautiously as a symphonist before the Viennese public. His journey from the First Symphony to the Second to the Third, three giant strides that traveled further than many composers manage in a lifetime, would take him less than four years.

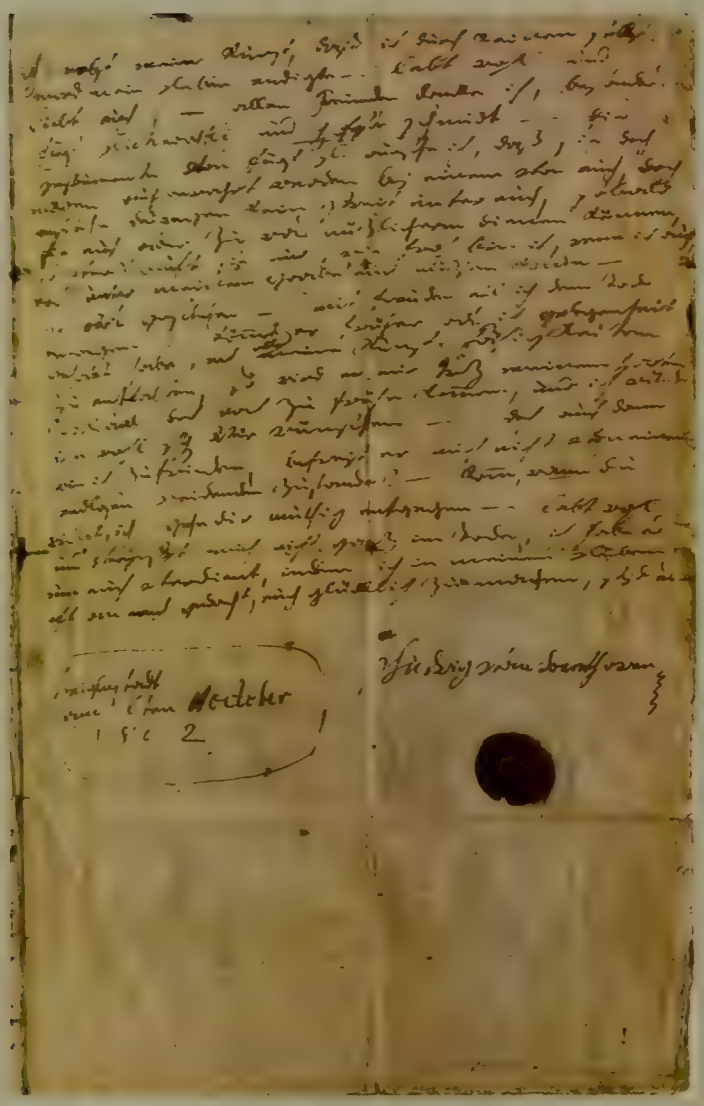


Engraving by Johann Neidl from a drawing by Gandolph Ernst Stainhauser von Treuberg, 1800

The Heiligenstadt Testament

During the summer of 1802, Beethoven left Vienna for several months to live in the nearby suburb of Heiligenstadt, in the low mountains to the northeast of Vienna. Having gone there on the advice of his doctor, who suggested that the rural quiet might improve his hearing, which had already begun to concern him deeply, Beethoven subsequently fell into a deep, suicidal despair upon realizing that his deafness was not only getting worse, but was likely incurable. On October 6, 1802, he gave vent to his emotions by writing the document now known as the Heiligenstadt Testament. After writing it, he then sealed it up in his papers, and went on with the business of living and composing. It was only after his death, twenty-five years later, that the Heiligenstadt Testament was discovered. As Jan Swafford has written previously (in his full-length program note for the BSO on Beethoven's Symphony No. 2):

"Beethoven composed in the summer of 1802 in the beautiful old village of Heiligenstadt outside Vienna. And as he shaped the marvelous and masterful foolery of the Symphony No. 2, he was writing down his despair in a document known as the Heiligenstadt Testament. 'I was on the brink of taking my life,' he wrote. Then he realized the one thing that might make the suffering and loneliness worth it: 'Art alone stopped me. It seemed inconceivable that I should leave this world without having produced all that I felt I must. And so I go on leading this miserable life.' He was not indulging in self-pity or dramatics here; he was only writing the truth. He kept that piece of paper with him for the rest of his life, to remind himself of what his life was all about.



A page from the Heiligenstadt Testament

"Out of that despair and that resolution rose one of the most powerful and innovative floods of work in the history of human creativity: the Second Period, his full maturity, which from the *Eroica* history has also been called the Heroic period. When that had run its remarkable course, Beethoven fell into years of illness and despondency—and once again pulled himself out of it to create something new in the world, the sublime late works that include the Ninth Symphony's Hymn to Joy. Our greatest heroes tend to be characterized by a union of brilliance, courage, the right historical moment, and suffering. Between the Heiligenstadt Testament and the Second and Third symphonies we see that archetype in its tragic and admirable essence."

SYMPHONY NO. 2 IN D, OPUS 36 (1801-02)

(Program of October 22/23/24, 2009)

FIRST PERFORMANCE: April 5, 1803, Theater an der Wien, Vienna, Beethoven conducting
FIRST AMERICAN PERFORMANCE: May 8, 1821, Musical Fund Society, Washington Hall, Philadelphia, Charles Hupfeld conducting

FIRST BSO PERFORMANCE: November 11/12, 1881, Georg Henschel conducting
MOST RECENT BSO PERFORMANCE: August 23, 2008, Tanglewood, Christoph von Dohnányi conducting; most recent subscription series, February 2006, James Levine conducting

INSTRUMENTATION: two each of flutes, oboes, clarinet, and bassoons, two horns, two trumpets, timpani, and strings

Even if Beethoven was still not quite sure where he was headed with the genre, the Second Symphony is a different matter than the First: ambitious, carefully crafted, with a richer treatment of the orchestra, all at the service of detectably operatic-style comedy reminiscent of Mozart. The introduction presents contrasting ideas like a collection of characters: a pouncing *ff* unison, a tender moment, a comic tripping figure, and so on. We seem to hear a story being laid out, jovial but with hints of romance and intrigue. An *Allegro con brio* starts with a dashing theme that presages a movement ebullient, muscular, eruptive, its engine less melodic than rhythmic.

The long second movement is lyrically lovely despite a moment of operatic *tristesse* in the middle—when, say, our heroine does not find her lover at the masked ball. For the third movement Beethoven again takes up the scherzo that Haydn invented as a faster substitute for the minuet (but had never used in a symphony). This one is a driving, jumping scherzo with nimble banter between the orchestral choirs. The finale begins with an absurd giant hiccup that dissolves into skittering comedy. Before long one realizes that, believe it or not, this is actually the rondo theme. A few shadows turn up in the coda, but the spirit of fun wins the day, and the curtain comes down on a scene, say, of laughing couples with glasses raised.



Vienna's Theater an der Wien, where Beethoven's symphonies 2, 3, 5, and 6 were premiered

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SYMPHONY NO. 3 IN E-FLAT, OPUS 55, "EROICA" (1803-04)

(Program of October 27/29, 2009)

FIRST PERFORMANCE: Private performances at the palace of Prince Franz Joseph von Lobkowitz in the second half of 1804; first public performance April 7, 1805, Theater an der Wien, Vienna, Beethoven conducting.
FIRST AMERICAN PERFORMANCE: February 18, 1843, Philharmonic Society, Apollo Rooms, New York, Ureli Corelli Hill conducting

FIRST BSO PERFORMANCE: November 18/19, 1881, Georg Henschel conducting
MOST RECENT BSO PERFORMANCE: August 23, 2008, Tanglewood, Christoph von Dohnányi conducting; most recent subscription series, May 2007, Bernard Haitink conducting

INSTRUMENTATION: two each of flutes, oboes, clarinets, and bassoons, *three* horns, two trumpets, timpani, and strings (*italic indicates a departure from what would then have been the norm for a Classical symphony*)

The creation of the Third Symphony began with an idea for a variation finale founded on a bass line from Beethoven's *Prometheus* ballet music, and a title: *Bonaparte*. So it was conceived as a portrait of the Promethean figure of Napoleon, whom progressives like Beethoven saw as the benevolent despot who would spread the republican ideals of the French Revolution across Europe. The symphony not only confirmed Beethoven's new path, which history calls his Second or Heroic Period, but also confirmed the position of the symphony as the king of musical genres. Here is a work that opened up so many paths in terms of individuality, intensity, variety, and complexity of expression as to leave the art of music changed, once and for all.

Call the narrative of the epic first movement something in the image of a battle or a military campaign: teeming, surging, searching, with a sense of vast forces moving across a landscape and across history. Call the opening theme *the Hero*; that theme infuses the kaleidoscopic ideas to come, until at the end of the first movement it is proclaimed triumphantly by the brass.



Miniature on ivory by Christian Horneman, 1803
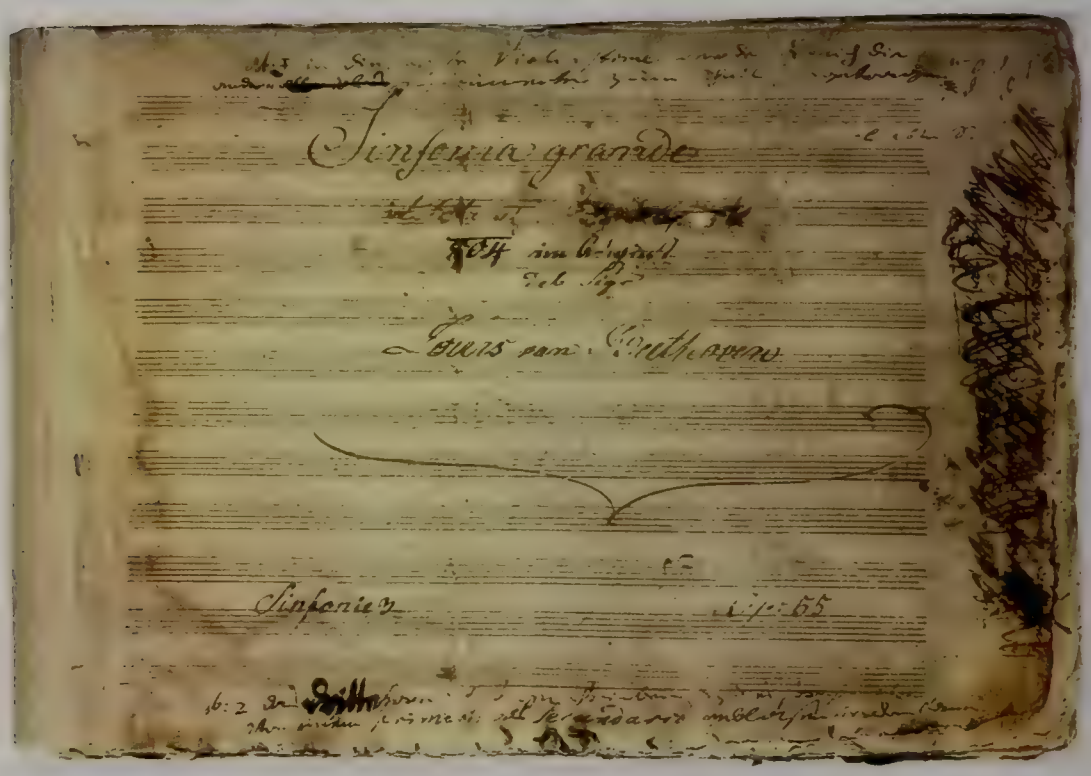
After the battle comes the burial of the dead—a funeral march, with its mournful theme, imitations of muffled drums, distant wails of grief, and in the middle a soaring fugue that seems to capture some essence of aspiration and nobility: a hymn not to God but to humanity. After the mourning, the return to life and joy in a racing, almost delirious scherzo, with an interlude for hunting horns. Then the unprecedented finale, variations on a simple bass line from a ballet, starting in a light, dancelike tone that will be

transformed and exalted. Call the finale an image of what the hero has wrought, the just and harmonious society, expressed as a little dance that becomes an apotheosis. The symphony ends in overflowing jubilation.

But its title would not end up as *Bonaparte*. When Beethoven learned that Napoleon had crowned himself Emperor, in a fury he ripped up the title page. It was published as *Sinfonia eroica*, with a rueful addendum: "composed to celebrate the memory of a great man." It was not the death of a hero Beethoven memorialized in that title, but the death of a dream.

From a review in the Vienna "Freymüthige" following the public premiere of the "Eroica" on April 7, 1805:

"Some assert that it is just this symphony which is [Beethoven's] masterpiece, that this is the true style for high-class music, and that if it does not please now, it is because the public is not cultured enough, artistically, to grasp all these lofty beauties. Another faction denies that the work has any artistic value and professes to see in it an untamed striving for singularity which had failed, however, to achieve in any of its parts beauty or true sublimity and power.... The third party, a very small one, stands midway between the others—it admits that the symphony contains many beauties, but concedes that the connection is often disrupted entirely, and that the inordinate length of this longest, and perhaps most difficult of all symphonies, wearies even the cognoscenti, and is unendurable to the mere music-lover...."



Title page from a copyist's manuscript of Beethoven's Third Symphony, with the words "Intitulata Bonaparte" crossed out

SYMPHONY NO. 4 IN B-FLAT, OPUS 60 (1806)

(Program of October 27/29, 2009)

FIRST PERFORMANCE: March 1807, in a private concert at the Vienna town house of Prince Joseph von Lobkowitz (the *Coriolan* Overture and Piano Concerto No. 4 also receiving their premieres on that occasion)
FIRST AMERICAN PERFORMANCE: November 24, 1848, Philharmonic Society, Apollo Rooms, New York, Theodor Eisfeld conducting

FIRST BSO PERFORMANCE: December 2/3, 1881, Georg Henschel conducting
MOST RECENT BSO PERFORMANCE: October 3, 2009, Julian Kuerti conducting; most recent subscription series, October 2008, André Previn conducting

INSTRUMENTATION: one flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings

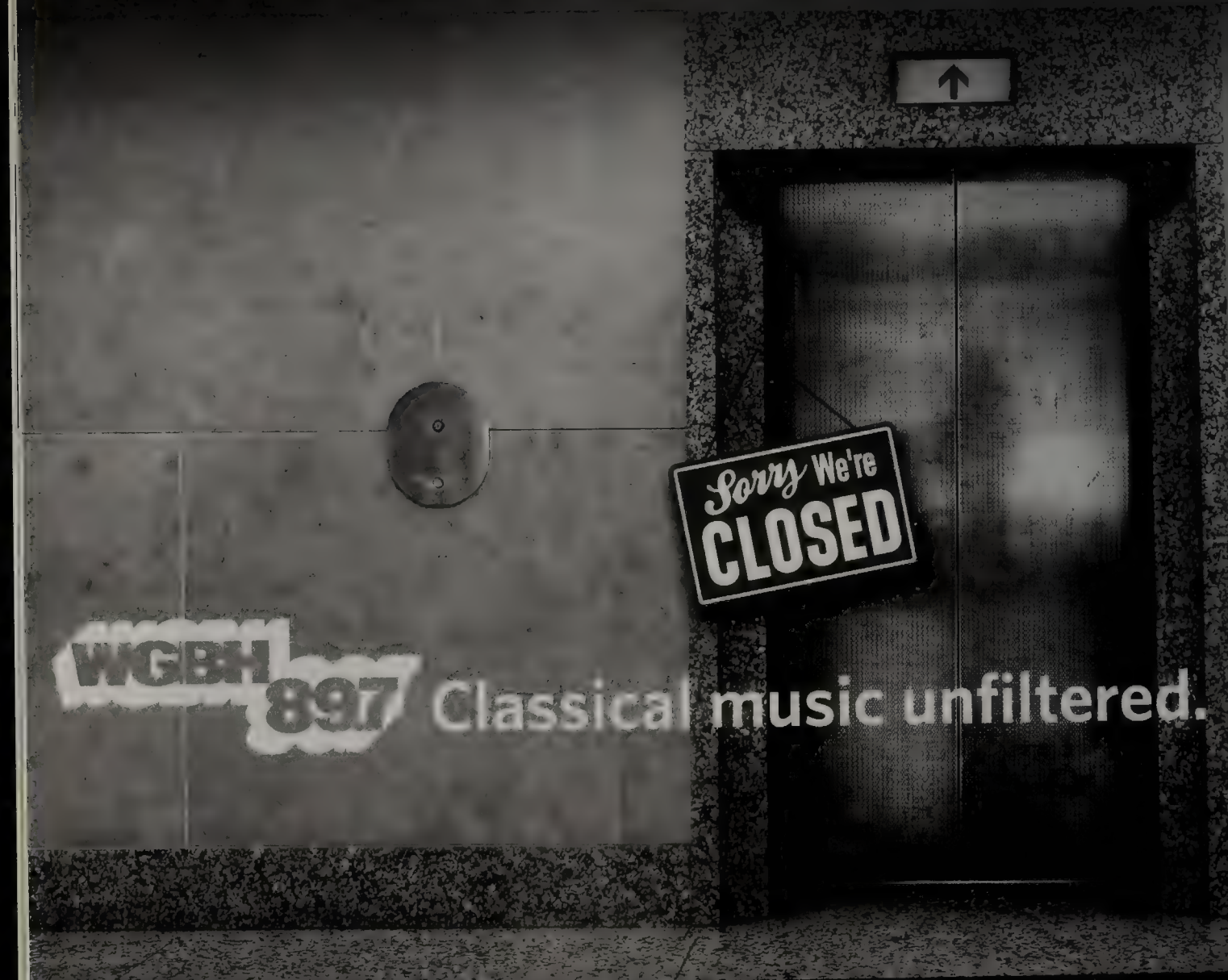
The Fourth Symphony was written in high gear near the end of Beethoven's white-hot year of 1806. In it he made a virtue of necessity with a radical simplification of form and content, adding up to a work of surpassing grace, wit, and charm. Here Beethoven's symphonic pattern becomes clear: odd-numbered symphonies heavier, even-numbered ones lighter.

The first movement has a subtly operatic cast, beginning on an expansive introduction with a mysterious, nocturnal atmosphere. Then the scintillating, dancing *Allegro vivace* breaks out with an effect as if doors were flung open onto a glittering ballroom. That dancelike quality carries into the second movement, much of it based on an obsessive figure that a later age would call a tango rhythm. After a comical, tripping-over-its-feet scherzo, the finale has a madcap fiddle tune for a main theme.



The Lobkowitz palace, where Beethoven's Symphony No. 4 was premiered privately in March 1807

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SYMPHONY NO. 5 IN C MINOR, OPUS 67 (1807-08)

(Program of October 22/23/24, 2009)

FIRST PERFORMANCE: December 22, 1808, Theater an der Wien, Vienna, Beethoven conducting (in a concert also including, among other things, the premieres of the *Pastoral* Symphony and Choral Fantasy, and the first public performance of the Piano Concerto No. 4)
FIRST AMERICAN PERFORMANCE: February 11, 1841, German Society of New York, Broadway Tabernacle, Urelli Corelli Hill conducting

FIRST BSO PERFORMANCE: December 16/17, 1881, Georg Henschel conducting
MOST RECENT BSO PERFORMANCE: August 22, 2008, Tanglewood, Rafael Frühbeck de Burgos conducting; most recent subscription series, October 2007, Christoph von Dohnányi conducting

INSTRUMENTATION: two flutes, *piccolo*, two each of oboes, clarinets, and bassoons, *contrabassoon*, two horns, two trumpets, *three trombones*, timpani, and strings (*italic indicates a departure from what would then have been the norm for a Classical symphony*)

The simplification of idea and form of the Fourth Symphony carried over into the succeeding symphonies, each in its own way. In the Fifth, it is simplification plus intensification. The symphony starts with what became the most famous gesture in music, an explosive four-note tattoo that introduces a searing, force-of-nature first movement founded on that little motif implacably repeated. In this symphony there will be no stated program as in the *Eroica*, but still an implied journey from the fateful first movement to the triumphant final: darkness to light, a narrative to be repeated in many Romantic symphonies

From a letter by composer/writer-about-music Johann Friedrich Reichardt describing the concert of December 22, 1808, at which Beethoven's Fifth and "Pastoral" symphonies were premiered as part of an hours-long benefit concert for the composer also including the Piano Concerto No. 4 with Beethoven as soloist (in what turned out to be his last appearance as a concerto soloist), as well as excerpts from his Mass in C, the concert aria "Ah! perfido," a piano improvisation by the composer, and, to finish, the first performance of the Choral Fantasy for soloists, chorus, and orchestra, composed especially as a grand finale for the occasion:

"I accepted the kind offer of Prince Lobkowitz to let me sit in his box with hearty thanks. There we continued, in the bitterest cold, too, from half past six to half past ten, and experienced the truth that one can easily have too much of a good thing—and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra with Beethoven in the middle conducting it was below us and near at hand; thus many a failure in the performance vexed our patience in the highest degree. Poor Beethoven, who from this, his own concert, was having the first and only scant profit that he could find in a whole year, had found in the rehearsals and performance a lot of opposition and almost no support. Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all filled with the greatest difficulties."



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to come. The first movement is also the defining example of Beethoven's response to the key of C minor: portentous, driving, demonic.

The double variations of the second movement are a lyrical release from the stormy first, the main theme lilting and gentle, the second theme rising to brassy perorations. The scherzo is the darkest and most ambiguous in the symphonies, rising to a pealing horn theme that recalls the rhythmic tattoo of the first movement—that being contrasted by a robustly comic Trio. At length a kind of fog descends, from which the joyous and exultant finale emerges in a blaze of brass. The exultant tone is sustained to the coda, except for a moment when the scherzo turns up again, adding a touch of ambiguity to the triumph. From this climactic work of Beethoven's Heroic period, his heroic voice would recede, most strikingly so in the next symphony.

SYMPHONY NO. 6 IN F, OPUS 68, "PASTORAL" (1807-08)

(Program of October 30/31, 2009)

FIRST PERFORMANCE: December 22, 1808, Theater an der Wien, Vienna, Beethoven conducting (in the same concert as the premiere of the Fifth Symphony; see page 57)
FIRST AMERICAN PERFORMANCE: November 26, 1829, Musical Fund Society, Musical Fund Hall, Philadelphia, Charles Hupfeld conducting ("Selection from Beethoven's Pastorale Symphony"); January 15, 1842, Academy of Music, Odeon, Boston, Henry Schmidt conducting

FIRST BSO PERFORMANCE: January 6/7, 1882, Georg Henschel conducting
MOST RECENT BSO PERFORMANCES: November 13/14/15, 2008, Marek Janowski conducting

INSTRUMENTATION: two flutes, piccolo, two each of oboes, clarinets, and bassoons, two horns, two trumpets, *two trombones*, timpani, and strings (*italic indicates a departure from what would then have been the norm for a Classical symphony*)

The Sixth Symphony is the anti-Fifth, answering the storms and exaltations of the earlier work with a summery vacation in the country: no shadows, no drama except for a passing thunderstorm that gives way to a rosy sunset. Beethoven was no churchgoer; his God was the primal creator of the Enlightenment, and nature was his revelation and cathedral. He shaped the Sixth on the story of a country sojourn, in the traditional pastoral key of F major, but implicitly it is a kind of sacred work.

His movement-titles tell the story. First movement: "The awakening of joyous feelings on arriving in the country," with loping rhythms like a donkey-cart, a piping folksong, warm sun in the orchestra, no minor keys: bliss. Second movement, "Scene by the brook," babbling and flowing, ending with birdcalls. Scherzo, "Jolly peasant gathering," folksy in tone, its Trio a lusty stamping dance. The repeat of the scherzo is interrupted by distant thunder, and the storm is upon us. The gist of the gentle, sunset finale is in the title: "Shepherd's Song: Happy and thankful feelings after the storm."



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SYMPHONY NO. 7 IN A, OPUS 92 (1811-12)

(Program of October 30/31, 2009)

FIRST PERFORMANCE: December 8, 1813, in the auditorium of the University of Vienna, Beethoven conducting
FIRST AMERICAN PERFORMANCE: November 18, 1843, Philharmonic Society, Apollo Rooms, New York, Ureli Corelli Hill conducting

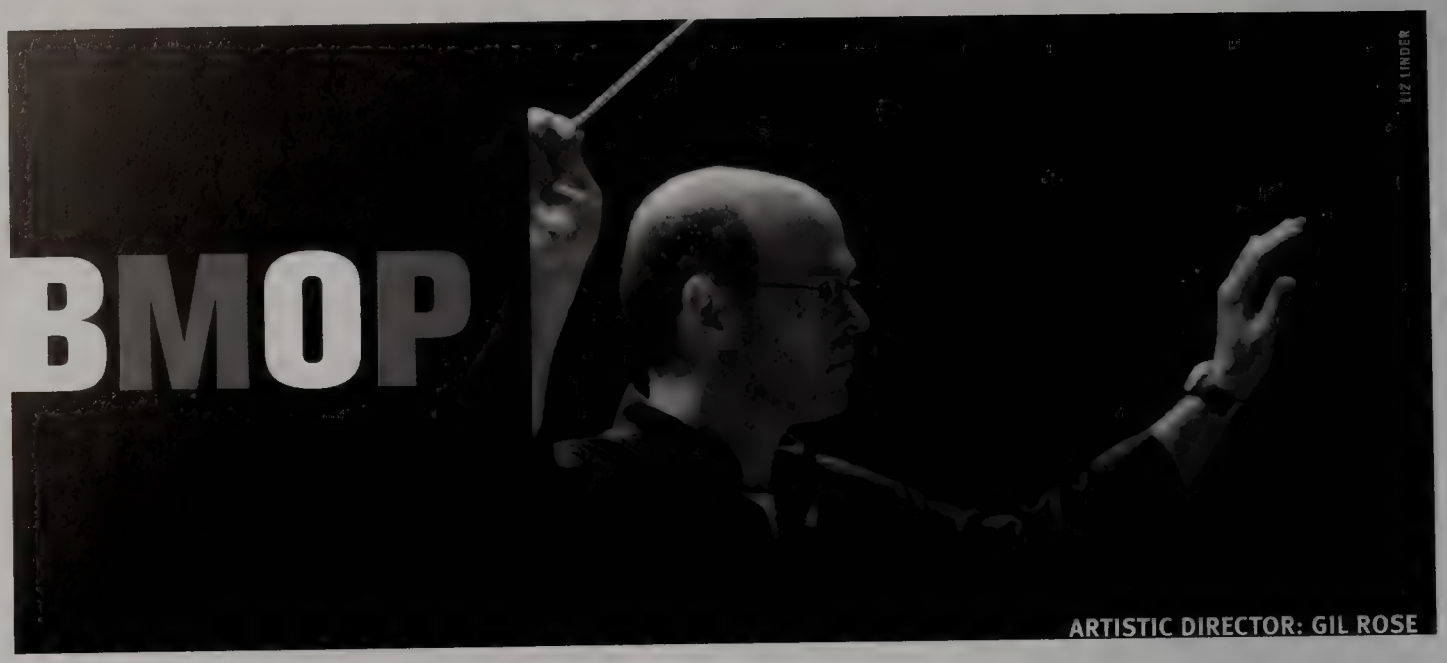
FIRST BSO PERFORMANCE: February 3/4, 1882, Georg Henschel conducting
MOST RECENT BSO PERFORMANCES: December 6/9/12, 2008, James Levine conducting

INSTRUMENTATION: two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings

The Seventh can be seen as a series of moods of the dance, from folklike to mournful to ecstatic. After perhaps the grandest of his symphonic introductions, which sets up an abiding pattern of subtly surprising modulations, a folk tune begins a *Vivace* of relentlessly driving rhythm—like the Fifth, but here feeling blithe and headlong. The second movement's unique atmosphere of solemn and plaintive dance is unforgettable from the first time one hears it. The scherzo breaks that mood with a jubilant dashing theme, alternating twice with a Trio of almost immobile gracefulness. The breathless finale is based on a fiddle reel of Scotch-Irish cast, marked like the first movement by brash, pealing horns.



Portrait by Blasius Höfel after Louis Letronne, 1814



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SYMPHONY NO. 8 IN F, OPUS 93 (1811-12)

(Program of November 5/6/7, 2009)

FIRST PERFORMANCE: February 27, 1814, Vienna, Beethoven conducting
FIRST AMERICAN PERFORMANCE: November 16, 1844, Philharmonic Society, Apollo Rooms, New York, George Loder conducting

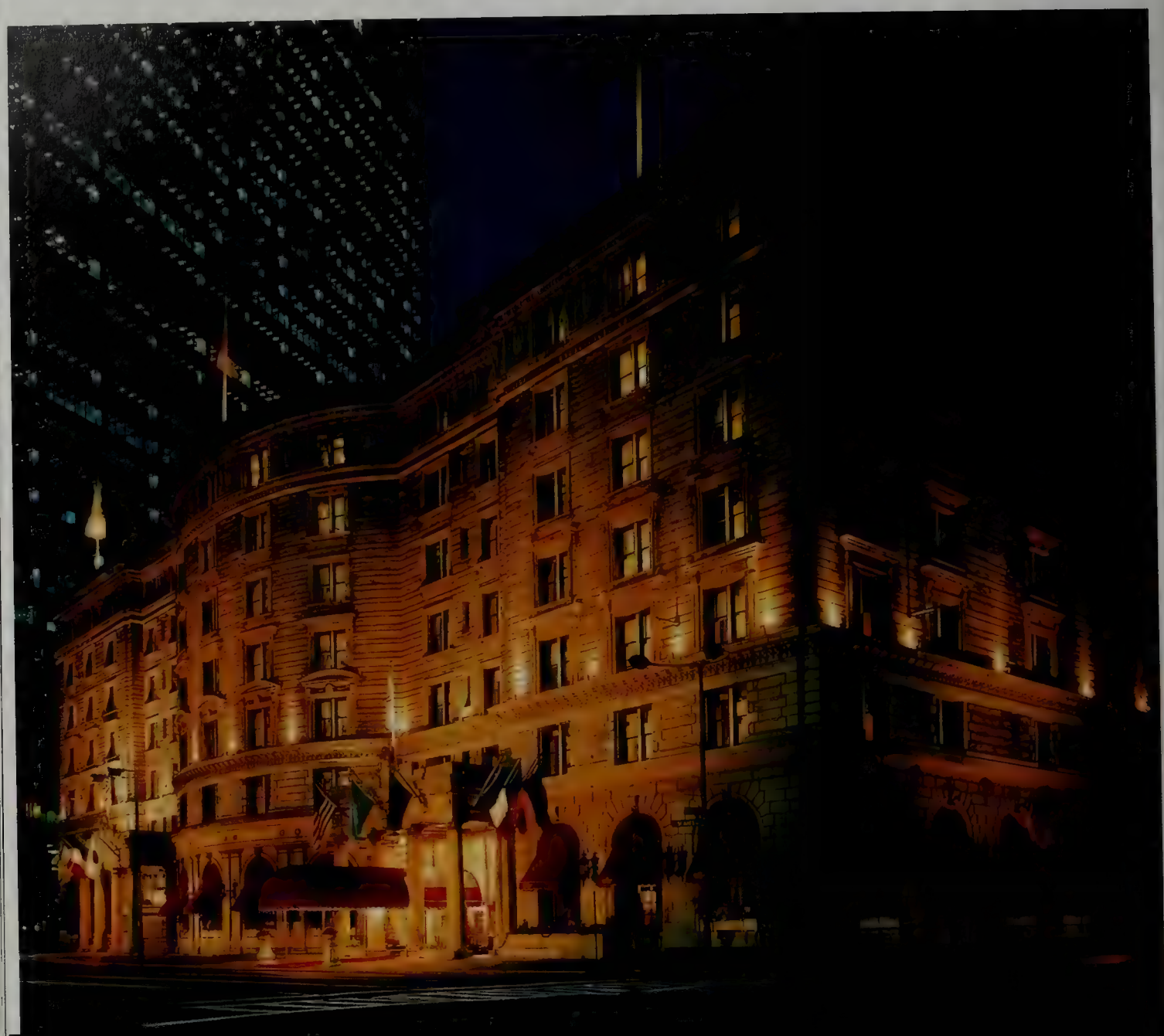
FIRST BSO PERFORMANCE: February 17/18, 1882, Georg Henschel conducting
MOST RECENT BSO PERFORMANCES: February 1/2/3, 2007, James Levine conducting

INSTRUMENTATION: two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings

Like the Sixth, the Eighth Symphony is a sort of vacation, this one into the past: a beautiful, ironical looking back, complete with 18th-century minuet. And here is another symphony with a subtly operatic atmosphere. It begins with a grandly dancing theme that sets up a movement relaxed and good-humored. The second movement begins with a striding tread and a nonchalant, whistling tune recalling one of Mozart's comic characters—say, Leporello in the best of moods. For the third movement, a look back at the old courtly minuet but freed of frills, still in the kind of trance of nostalgia that marks this symphony: Beethoven with epics and tragedies behind him, looking over music itself with serene pleasure and benevolence. The lighthearted atmosphere carries into the scurrying, capering finale.



Portrait by Joseph Willibrord Mähler, c.1815



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SYMPHONY NO. 9 IN D MINOR, OPUS 125 (1822-24)

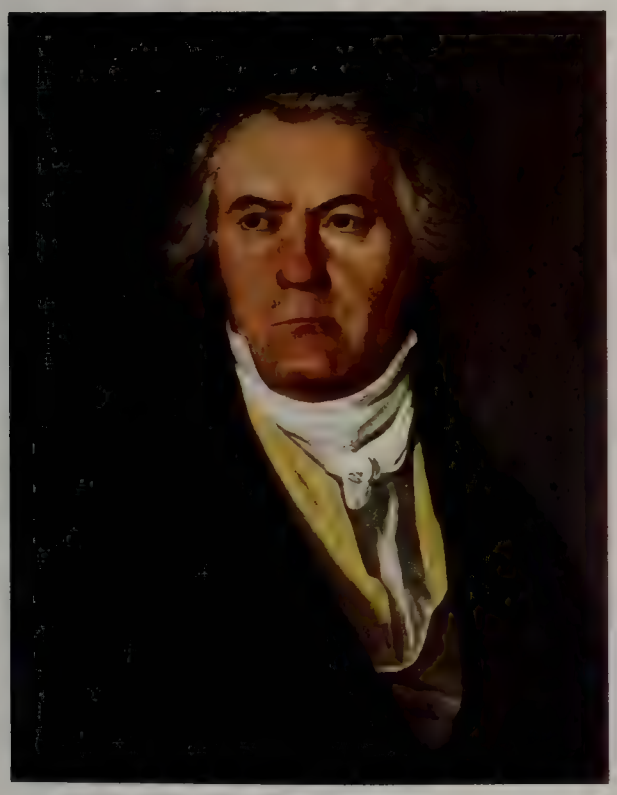
(Program of November 5/6/7, 2009)

FIRST PERFORMANCE: May 7, 1824, Kärntnerthor Theater, Vienna, with Beethoven (now totally deaf) on stage beating time and turning the pages of his score, but with Michael Umlauf actually conducting
FIRST AMERICAN PERFORMANCE: May 20, 1846, Philharmonic Society, Castle Garden, New York, George Loder conducting, with Mmes. Otto, Korzinsky, Messrs. Munson, Meyer, Brittlekofer as soloists

FIRST BSO PERFORMANCE: March 10/11, 1882, Georg Henschel conducting, with Mrs. Humphrey-Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists; chorus unidentified in the printed program
MOST RECENT BSO PERFORMANCE: August 23, 2009, Tanglewood, Michael Tilson Thomas conducting, with Erin Wall, Kendall Gladen, Stuart Skelton, Raymond Aceto, and the Tanglewood Festival Chorus, John Oliver, conductor; most recent subscription series, March 2006, James Levine and Jens Georg Bachmann conducting, with Christine Brewer, Jill Grove, Clifton Forbis, Albert Dohmen, and the Tanglewood Festival Chorus (followed by a Carnegie Hall performance led by Marek Janowski)

INSTRUMENTATION: two flutes, *piccolo*, two each of oboes, clarinets, and bassoons, *contrabassoon, four* horns, two trumpets, *three trombones*, timpani, *triangle, cymbals, bass drum*, and strings, plus *soprano, alto, tenor, and bass soloists* and *four-part mixed chorus* (*italic indicates a departure from what would then have been the norm for a Classical symphony*)

The Ninth Symphony returns to the formal complexity and humanistic concerns of the *Eroica*, this time with an unprecedented choral finale setting Friedrich Schiller's "Ode to Joy." Beethoven's time knew this poem well as an artifact of the revolutionary 1780s.



Portrait by Ferdinand Georg Waldmüller, 1823

Beethoven surely intended the Ninth to be a lasting reminder of the great vision of liberty brought by the Enlightenment and the French Revolution. Writing in a period of reaction and repression, he wanted to keep that dream alive.

The first movement is craggy and heroic but also searching and unsettled, ending strangely with a funeral march. In this last of his several funeral marches, Beethoven buries a hero for the last time—and with him, perhaps, the heroic ideal of his middle period. The second movement is the most massive and complex of his scherzos, yet still irresistible in its drive and tunefulness; its Trio is like a little folk tune you'd whistle on a sunny day. That gives way to one of the uncannily beautiful,

From a review by music journalist John Sullivan Dwight in "The Harbinger" of June 13, 1846, about the first American performance of Beethoven's Ninth Symphony at New York's Castle Garden on May 20 the previous month:

"The audience of about 2000 filled but a portion of the wide circles of seats which sweep round the ground floor and form a gallery above, which with the area between them and the orchestra, dotted over with little white-topped tables for ice-cream parties, might easily accommodate some six or seven thousand people. All this, on such a fine clear night as was then vouchsafed to us, formed a most agreeable environment for a high feast of music. It helped the imagination to a degree which almost compensated for the bad acoustic qualifications of the hall, where only an angel suspended in the dome could possibly catch all the sounds....

"We went away physically exhausted by the excitement of listening to so great a work, but unspeakably confirmed in all our highest faith....We trust our own hearts and God's word, and the Symphony, that Light will prevail, that Society will be saved and, conforming itself at length to the Laws of the Divine Order, will become Society indeed, instead of that mere mockery of the word, that poor confused assemblage of isolated and antagonistic interests, which it is and has been."

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songful, time-stopping Adagios that marked Beethoven's final period.

The finale arrives as a goal and summation, in the form of an epic variation movement for orchestra, choir, and soloists, built on an ingenuous little tune that anyone can sing. That was the intention. "You millions," Beethoven repeats over and over from Schiller, "I embrace you!" From their first sung words, "Here's to Joy, thou god-engendered daughter of Elysium," the variations stretch from high to low, East to West, not omitting a popularistic Viennese-style Turkish march between two exalted double fugues. The finale amounts to a representation of the harmonious state that the Revolution dreamed of and never achieved. But in contrast to the *Eroica*, the path to that Elysium is not through the conquering hero but from within humanity: from universal brotherhood, love, and joy. Like the Declaration of Independence, the Ninth Symphony exalts liberty and happiness as the essence of the fulfilled life in the good society. As Schiller and the Enlightenment declared, that Elysium under God's starry heaven is something humanity must create for itself.

Jan Swafford

JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and The Vintage Guide to Classical Music. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*



The Kärntnerthor Theater in Vienna, where Beethoven's Ninth Symphony was premiered

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the
heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions? Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions! Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Brüder—überm Sternenzelt	Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

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To Read and Hear More...



Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also noteworthy are *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood (Norton paperback); David Wyn Jones's *The life of Beethoven*, in the "Musical lives" series of compact composer biographies (Cambridge paperback); *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback), and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries on just about anyone you can think of who figured in the composer's life (Oxford). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 Grove Dictionary (Norton paperback). Kerman and Tyson were also among the contributors to the revised Beethoven article in the 2001 Grove. Michael Steinberg's program notes on the nine Beethoven symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the symphonies are among his *Essays in Musical Analysis* (Oxford). Also worth investigating are George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback); Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback); Richard Osborne's chapter on Beethoven in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback), and Jan Swafford's chapter on Beethoven in *The Vintage Guide to Classical Music* (Vintage paperback).



The Boston Symphony Orchestra recorded the complete cycle of Beethoven symphonies with Erich Leinsdorf between 1962 and 1969 for RCA: No. 3 (the *Eroica*) in 1962—Leinsdorf's first recording as the BSO's music director; Nos. 4 and 7 in 1966; No. 2 in 1967; No. 5 in 1968, and Nos. 1, 6 (*Pastoral*), 8, and 9 in 1969 (the Ninth being recorded with Jane Marsh, Josephine Veasey, Plácido Domingo, Sherrill Milnes, the New England Conservatory Chorus led by Lorna Cooke deVaron, and the Chorus Pro Musica led by Alfred Nash Patterson).

Other Beethoven symphony recordings with the Boston Symphony Orchestra (for RCA

unless otherwise noted) have included the Symphony No. 1 under Charles Munch in 1950; the Symphony No. 2 with Serge Koussevitzky in 1938-39; the *Eroica* under Serge Koussevitzky in 1945 and under Charles Munch in 1957; the Fifth under Koussevitzky in 1944, Charles Munch in 1955, Rafael Kubelik in 1973 (Deutsche Grammophon), and Seiji Ozawa in 1981 (Telarc); the *Pastoral* with Serge Koussevitzky in 1928 and Charles Munch in 1955; the finale of the Seventh under Karl Muck in October 1917, from the BSO's very first recording sessions (reissued on BSO Classics); the complete Symphony No. 7 with Charles Munch in 1949 (his first recording as BSO music director) and Leonard Bernstein, from the very last concert he ever conducted, in August 1990 at Tanglewood (Deutsche Grammophon); No. 8 under Serge Koussevitzky in 1936 (a 1935 recording having gone unreleased) and Charles Munch in 1958; and two of Beethoven's Ninth: from 1947 under Serge Koussevitzky, with Frances Yeend, Eunice Alberts, David Lloyd, James Pease, and the Berkshire Festival Chorus directed by Robert Shaw; and from 1958 under Charles Munch, with Leontyne Price, Maureen Forrester, David Poleri, Giorgio Tozzi, and the New

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England Conservatory Chorus directed by Lorna Cooke deVaron. The Munch recording resurfaced several years ago on CD in the Munch volume of the series "Great Conductors of the Century" (EMI/IMG Artists).

Beethoven symphony recordings led by James Levine include the Symphony No. 2 with the Chicago Symphony Orchestra (a 1977 concert performance, issued on that orchestra's own label), the *Eroica* with the Metropolitan Opera Orchestra (a 1993 recording for Deutsche Grammophon), and the Symphony No. 7 with the Munich Philharmonic (a 2001 concert performance, on Oehms Classics).



Noteworthy complete Beethoven symphony cycles in "modern" recordings of varying vintage include (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Bernard Haitink's with the London Symphony Orchestra (LSO Live), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, preferably the cycle issued in 1963), George Szell's with the Cleveland Orchestra (Sony Classical), and Osmo Vänskä's with the Minnesota Orchestra (BIS). Period-instrument recordings have included John Eliot Gardiner's with the Orchestre Révolutionaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (Oiseau-Lyre).

The many historic recordings, in a variety of CD reissues that go in and out of the catalogue, include studio and live renditions of the nine symphonies under the direction of Wilhelm Furtwängler (mainly with the Berlin Philharmonic and Vienna Philharmonic) and Arturo Toscanini (mainly with the NBC Symphony, though there are also—among other things—commercial recordings of the First and *Pastoral* with the BBC Symphony, an exciting live Seventh with the BBC Symphony, and a quite famous commercial recording of the Seventh with the New York Philharmonic). The first complete Beethoven symphony series was issued by Columbia Records in 1927 to mark the 100th anniversary of the composer's death, the Ninth being recorded in 1926 and symphonies 1-8 in 1927, with five conductors and four orchestras: No. 1 with Georg (later Sir George) Henschel (the BSO's first conductor) and the Royal Philharmonic (the only recording Henschel ever conducted), No. 2 with Thomas Beecham and the London Symphony, No. 3 with Henry Wood and the New Queen's Hall Orchestra, No. 4 with Hamilton Harty and the Hallé Orchestra, Nos. 5-8 with Weingartner and the Royal Philharmonic, and No. 9 with Weingartner and the London Symphony. It was Weingartner who later became the first conductor to record all the Beethoven symphonies, with—in addition to the London Symphony and Royal Philharmonic—the Vienna Philharmonic, London Philharmonic, and British Symphony Orchestra, beginning with Nos. 5, 7, and 8 in 1923 and finally completing the series with No. 2 in 1938, issuing more than one recording along the way of all but the *Pastoral* and the Second.

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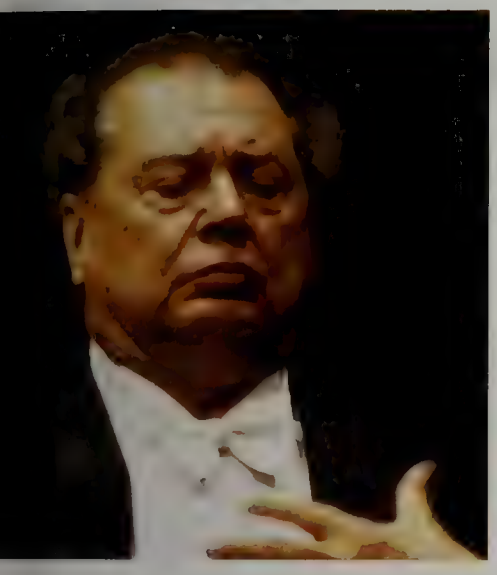
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Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories in Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude*. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Berlin Radio Symphony Orchestra, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, the National Symphony Orchestra of Spain, the Düsseldorf Symphony Orchestra, and the Montreal Symphony. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. In 1998 he was named emeritus conductor of the Spanish National Orchestra. Rafael Frühbeck appears regularly with major orchestras across North America, including the Boston Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. He is a regular guest of most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, the German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto

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Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. His next appearances with the BSO are for two subscription programs in March 2010, to include music of Albéniz, Prokofiev, Rimsky-Korsakov, Mendelssohn, and Rossini.



Julian Kuerti

Now in his third season as an assistant conductor of the Boston Symphony Orchestra, Canadian conductor Julian Kuerti was appointed to that position by James Levine. He made his BSO debut with subscription concerts in March 2008, subsequently returning to the BSO podium in July 2008 at Tanglewood substituting for James Levine; in November 2008 at Symphony Hall replacing Gennady Rozhdestvensky; in August 2009 leading a Tanglewood program of his own with soloist Yo-Yo Ma; and twice earlier this month in Boston, first substituting for Mr. Levine, then leading an all-Russian program. He is scheduled to conduct further subscription concerts in April 2010, leading music by Ligeti, Shostakovich, and Tchaikovsky with pianist Marc-André Hamelin. Also this season he conducts subscription concerts with the Montreal, Colorado, Utah, Winnipeg, and San Antonio symphony orchestras, among others. In spring 2010 he will tour Europe with the Orchestre Philharmonique du Luxembourg and the Bochumer Symphoniker in Germany. Mr. Kuerti has also conducted the National, Toronto, and Houston symphony orchestras, the Los Angeles Philharmonic, National Arts Centre Orchestra, Orquesta Sinfónica de Concepción in Chile, and the Berliner Symphoniker, among others. Born in Toronto into a musical family, Julian Kuerti began his training on the violin. While completing an honors degree in engineering and physics at the University of

Toronto, he was also concertmaster and soloist with various orchestras. After taking a year off and touring Brazil with Kahana, a Toronto-based world music band, Mr. Kuerti began his conducting studies in 2000 at the University of Toronto. That summer he was accepted as a student at the renowned Pierre Monteux School for Conductors in Maine, where he studied with Michael Jinbo and Claude Monteux. He also studied with David Zinman at the American Academy of Conducting at Aspen, and with the acclaimed Finnish conductor/teacher Jorma Panula at the NAC Conductors Programme in Ottawa. In 2005 he was one of two Tanglewood Music Center Conducting Fellows at the BSO's summer home, where he worked in master classes with James Levine, Kurt Masur, Stefan Asbury, and Rafael Frühbeck de Burgos, and led performances with the Tanglewood Music Center Orchestra and TMC Fellows throughout the summer. That same year he finished his studies (begun in 2001) with Lutz Köhler at the University of the Arts Berlin. From 2005 to 2008 he served as founding artistic director and principal conductor of Berlin's Solistenensemble Kaleidoskop, with which he recorded the Sony/BMG album, "When We Were Trees," featuring the Italian cellist/composer Giovanni Sollima. He has also served as assistant conductor to Iván Fischer and the Budapest Festival Orchestra, which he led in performances of Viktor Ullmann's opera *Der Kaiser von Atlantis* in the 2007-08 season.



Christine Brewer

The Grammy Award-winning American soprano Christine Brewer is acclaimed for her appearances in opera, concert, and recital. Highlights of her 2009-10 season include Beethoven's Ninth Symphony with the Boston Symphony Orchestra and James Levine, with the New World Symphony and Michael Tilson Thomas, and with the Dallas Symphony and Jaap van Zweden; Britten's *War Requiem* with the Toronto Symphony, and excerpts from Wagner operas with the BBC Philharmonic under Donald Runnicles, the Scottish Symphony Orchestra, and the Saint Louis Symphony, as well as at the Ravinia Festival. In addition to premiering a new work by David Carlson with the Marin Symphony, Ms. Brewer will also sing Strauss's Four Last Songs with Jeffrey Kahane and the Colorado Symphony, as well as Beethoven's

Missa Solemnis with the New York Philharmonic and Alan Gilbert. This season also brings a reprisal of her critically acclaimed portrayal of Lady Billows in Britten's *Albert Herring* at Santa Fe Opera. An avid recitalist, Ms. Brewer will be heard at such venues as Carnegie Hall's Zankel Hall; Cal Performances, Berkeley; the University of Florida, Spivey Hall in Georgia, University Musical Society in Ann Arbor, the Schubert Club, the Baldwin-Wallace Art Song Festival, and in a presentation by the Los Angeles Philharmonic, among many others. Highly regarded in the title role of Strauss's *Ariadne auf Naxos*, she has performed it with the Metropolitan Opera, Opéra de Lyon, Théâtre du Châtelet, Santa Fe Opera, English National Opera, and Opera Theater of St. Louis. She has performed Wagner's *Tristan und Isolde* at San Francisco Opera, Gluck's *Alceste* with Santa Fe Opera, the Dyer's Wife in Strauss's *Die Frau Ohne Schatten* at Lyric Opera of Chicago and Paris Opera, and Lady Billows at Santa Fe Opera. She is also celebrated for the title roles in Gluck's *Iphigénie en Tauride* with the Edinburgh Festival, Rio de Janeiro Opera, and Madrid Opera, and Strauss's *Die ägyptische Helena* with Santa Fe Opera. In addition to many appearances at Carnegie Hall and Wigmore Hall, Ms. Brewer has graced Lincoln Center's "Art of the Song" series at Alice Tully Hall and has sung at the Kennedy Center in Washington. D.C., Spivey Hall, Amsterdam's Concertgebouw, the Mondavi Center in California, and at the Gilmore, Ravinia, and Cleveland Art Song festivals. She appears regularly with the world's leading orchestras, opera companies, and conductors, and has also performed in such special engagements as the reopening of Covent Garden with Plácido Domingo for TRH Prince of Wales and Duchess of Cornwall, a Handel concert with the Chamber Music Society of Lincoln Center, and a gala performance of Górecki's Symphony No. 3 with the Atlanta Symphony Orchestra and Donald Runnicles. Her discography includes the Grammy Award-winning release of Bolcom's *Songs of Innocence and Experience* (Naxos), works by Schubert, Janáček, Dvořák, Strauss, Beethoven, Mozart, Mahler, and Britten, and several recital recordings. Christine Brewer made her Boston Symphony debut at Tanglewood in August 1996, in Mozart's Requiem with Robert Shaw conducting. Her first Symphony Hall appearance with the BSO was in October 2000, in the Kyrie of Beethoven's *Missa Solemnis* to open the Symphony Hall Centennial Gala led by Seiji Ozawa. Subsequent BSO recent appearances have included the world premiere of John Harbison's *Requiem* in March 2003; Beethoven's *Missa solemnis* and Ninth Symphony in January and March 2006, respectively (as part of the Levine/BSO Beethoven/Schoenberg cycle); Tove in Schoenberg's *Gurrelieder* and Chrysothemis in Strauss's *Elektra* at Tanglewood in 2006 (the latter with the Tanglewood Music Center Orchestra); Leonore in Beethoven's *Fidelio* in March 2007 (her most recent subscription appearances), and Leonore's "Abscheulicher!" from *Fidelio* and the concert aria *Ah! perfido* as part of an all-Beethoven weekend at Tanglewood in July 2007.

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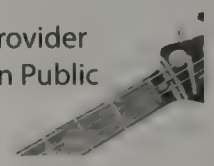
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Meredith Arwady

Making her Boston Symphony Orchestra debut in these performances of Beethoven's Ninth Symphony, contralto Meredith Arwady began her 2009-10 season at San Francisco Opera as the Abbess in *Suor Angelica* and Zita in *Gianni Schicchi.* San Francisco audiences will also hear her as the Marquise of Berkenfeld in Laurent Pelly's production of *La Fille du Régiment*. She makes her debut as Erda in a new production of Wagner's *Das Rheingold* at Oper Frankfurt. In addition to her Boston Symphony debut, concert engagements include *Messiah* with the National Symphony in Washington, D.C., Mahler's Symphony No. 8 under Bertrand de Billy at the Konzerthaus in Vienna, and Beethoven's *Missa Solemnis* in Paris, as well as in Lisbon with the Chamber Orchestra of Europe, both conducted by John Nelson, the latter to be recorded for DVD. In the 2008-09 season, Ms. Arwady made her Metropolitan Opera debut as Pasqualita in John Adams's *Dr. Atomic*; her European debut at Oper Frankfurt as Ulrica in Verdi's *Un ballo in maschera*; her English National Opera debut, also in *Dr. Atomic*, and her Houston Grand Opera debut in the world premiere of André Previn's *Brief Encounter*. She also sang the Mother in Menotti's *The Consul* at Chautauqua Opera. Concert engagements included *Dr. Atomic* with the Atlanta Symphony, *Messiah* with the Chicago International Music Foundation, and Tippett's *A Child of Our Time* as part of Jessye Norman's *Honor! Festival* at Carnegie Hall. In previous seasons, Ms. Arwady has sung Gaea in Strauss's *Daphne*, Mistress Quickly in Verdi's *Falstaff,* Strauss's *Die Frau ohne Schatten*, Prokofiev's *Alexander Nevsky*, *Roméo et Juliette*, *Les Dialogues des Carmélites*, and *L'incoronazione di Poppea*, Beethoven's Symphony No. 9, Bach's Cantata No. 7, Mahler's Symphony No. 2, and Elgar's *Sea Pictures*; she was featured in New York and Chicago recitals sponsored by the Marilyn Horne Foundation. As a member of San Francisco Opera's prestigious Merola Opera Program, she performed Meg Page in *The Merry Wives of Windsor*, returning there as Madame Flora in *The Medium*. She appears regularly at the Chautauqua Institute, where she has been Madame Flora, Zita, Mrs. Peachum in *Die Dreigroschenoper*, and both Mother and the Square Root of 7 in *L'Enfant et les sortilèges*. A Grand Finals winner of the 2004 Metropolitan Opera National Council Auditions, Ms. Arwady joined the roster of Astral Artistic Services upon winning its 2002 National Auditions; Astral presented her Philadelphia recital. Other awards and grants include the 2005 Kirsten Flagstad Award, presented by the George London Foundation for a singer with a promising Wagnerian career; first prize in the 2004 Licia Albanese/Puccini Competition,

the inaugural Marian Anderson Prize for Emerging Classical Artists in 2002, and a 2007 Richard Tucker Career Grant. As a member of Lyric Opera of Chicago's Opera Center ensemble, she made her mainstage debut there in 2005, as Tisbe in *La Cenerentola*, the Third Lady in *Die Zauberflöte*, and She-Ancient in Sir Michael Tippett's *A Midsummer Marriage*. Born in Michigan, Meredith Arwady received a master of music degree from the Curtis Institute of Music, where she studied voice with Marlena Kleinman Malas.



Matthew Polenzani

One of the most acclaimed lyric tenors of his generation, and winner of the Metropolitan Opera's 2008 Beverly Sills Artist Award, Matthew Polenzani has been praised for his concert and operatic appearances on leading international stages. The 2004 Richard Tucker Award winner, Mr. Polenzani appears this season at the Metropolitan Opera as Tamino in *Die Zauberflöte* under Adam Fischer, makes his debut in the title role of *Idomeneo* at Teatro Reggio Torino under Gianandrea Noseda, and makes his Wigmore Hall debut in recital with pianist Julius Drake. Additional operatic performances include *Die Entführung aus dem Serail* at San Francisco Opera, Faust in Berlioz's *La Damnation de Faust* at Oper Frankfurt, and a tour to Japan with the company of Teatro Reggio Torino in *La traviata* singing Alfredo opposite the Violetta of Natalie Dessay. His concert calendar includes Beethoven's Ninth Symphony with the Boston Symphony Orchestra under James Levine, as well as Brahms's *Liebeslieder Waltzes* with pianists James Levine and Daniel Barenboim at Berlin's Staatsoper Unter den Linden. Last season Mr. Polenzani appeared at the Metropolitan Opera in *Don Giovanni* and made his Los Angeles Opera debut in *Die Zauberflöte*. He returned to Lyric Opera of Chicago for *Die Entführung aus dem Serail*, appeared at Oper Frankfurt in *Lucia di Lammermoor*, and sang *Die Zauberflöte* and *Lucia di Lammermoor* at Vienna State Opera. Concert performances included *La Damnation de Faust* with David Zinman and the Saint Louis Symphony Orchestra, Berlioz's *Te Deum* with Sir Colin Davis and the Boston Symphony Orchestra, Rossini's *Stabat Mater* with Riccardo Frizza and the Ensemble Orchestral de Paris at the Saint Denis Festival, and Haydn's *The Creation* with Louis Langrée and the Mostly Mozart Festival Orchestra at Lincoln Center. Highlights of recent Metropolitan Opera seasons include *La traviata* opposite Renée Fleming, *Roméo et Juliette* opposite Anna Netrebko, and *Die Entführung aus dem Serail* opposite Diana

Damrau. He has appeared in *La traviata* at Lyric Opera of Chicago and La Scala, *I Capuleti e I Montecchi* at the Paris Opera, *L'elisir d'amore* at the Vienna State Opera, Teatro San Carlo, and Rome Opera, *Così fan tutte* at Covent Garden and Seattle Opera, and *Don Giovanni* at the Salzburg Festival. Mr. Polenzani has been acclaimed in symphonic appearances with the Boston Symphony Orchestra led by James Levine and Rafael Frühbeck de Burgos; with Lorin Maazel and the New York Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Pierre Boulez and the Chicago Symphony Orchestra, Wolfgang Sawallisch and the Orchestra della Santa Cecilia, James Conlon and the Cincinnati Symphony, Sir Jeffrey Tate and the Minnesota Orchestra, and David Zinman and the Aspen Festival Orchestra, among others. A committed recitalist, he has appeared with Roger Vignoles at the Verbier Festival (commercially available on CD) and with Julius Drake under the auspices of Lincoln Center and the Philadelphia Chamber Music Society. He recently presented Janáček's *The Diary of One Who Vanished* at Zankel Hall with pianist Richard Goode. Matthew Polenzani made his BSO debut in Berlioz's *Roméo et Juliette* in December 2004 in Boston and New York, subsequently returning for BSO performances of Berlioz's Requiem (April 2006), Schoenberg's *Gurrelieder* and as Don Ottavio in a concert performance of Mozart's *Don Giovanni* (both at Tanglewood in July 2006), as Jaquino in concert performances of Beethoven's *Fidelio* (March 2007), and Berlioz's Requiem (in the final concerts of the 2008-09 season).



Eike Wilm Schulte

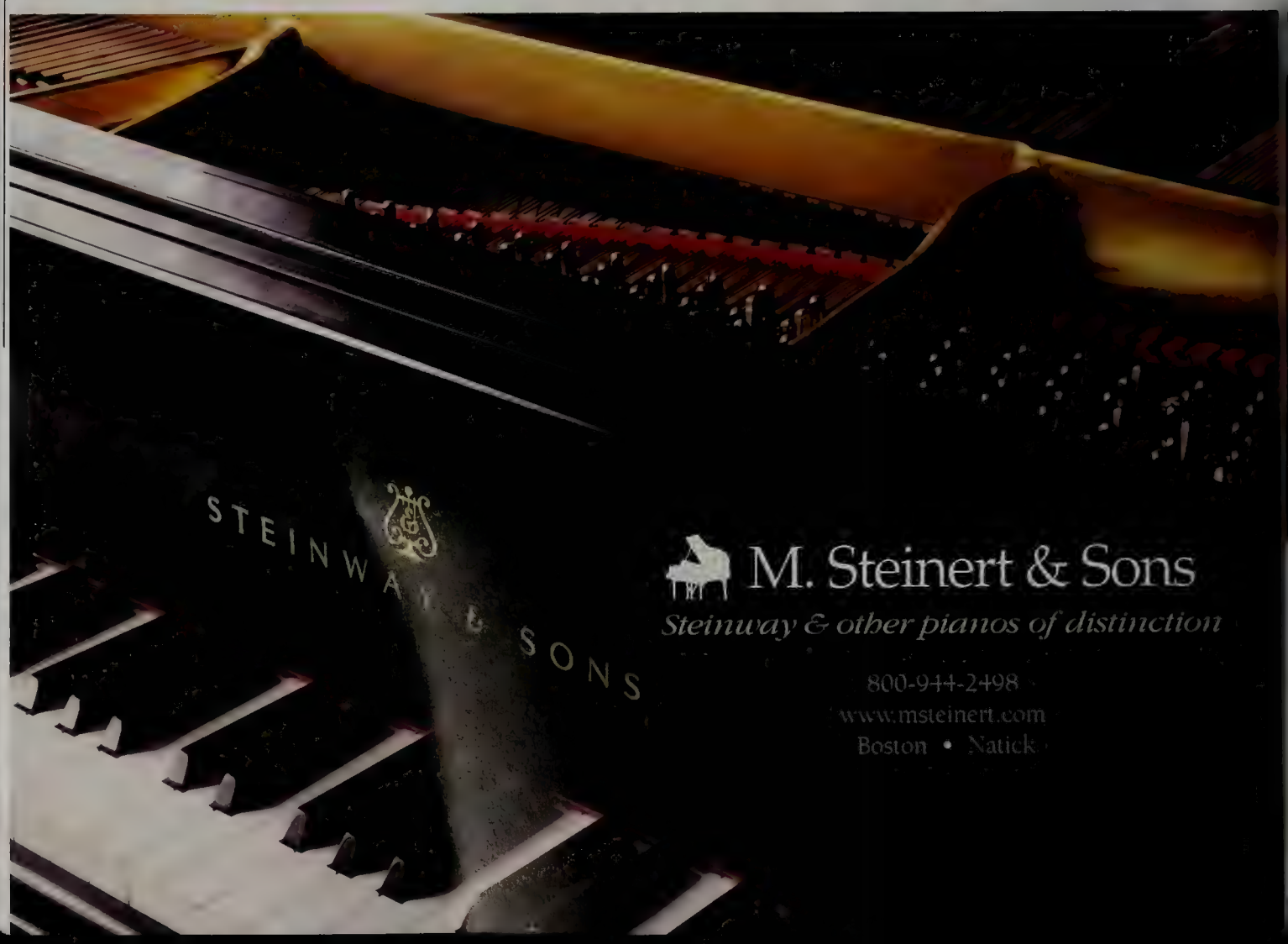
Eike Wilm Schulte began his studies at age nineteen at the State High School for Music in Cologne under Professor Glettenberg and went on to further studies with Professor Metternich at the Mozarteum in Salzburg. At twenty-three he received his first professional contract, at the Städtische Bühnen in Bielefeld, and was subsequently engaged at the State Theater of Hessen in Wiesbaden and at the Deutsche Oper am Rhein in Düsseldorf. He spent twelve years at the Bayreuth Festival, where his repertoire included the Herald in *Lohengrin*, Wolfram in *Tannhäuser*, and Gunther in *Götterdämmerung*. At the Munich Opera Festival, he has appeared as Faninal in *Der Rosenkavalier*, Beckmesser in *Die Meistersinger von Nürnberg*, the Music Teacher in *Ariadne*, and Alidoro in *La Cenerentola*. He has sung Klingsor in *Parsifal* at the Salzburg Easter Festival, the Bruckner Festival Linz, the Lucerne Festival, and the Edinburgh



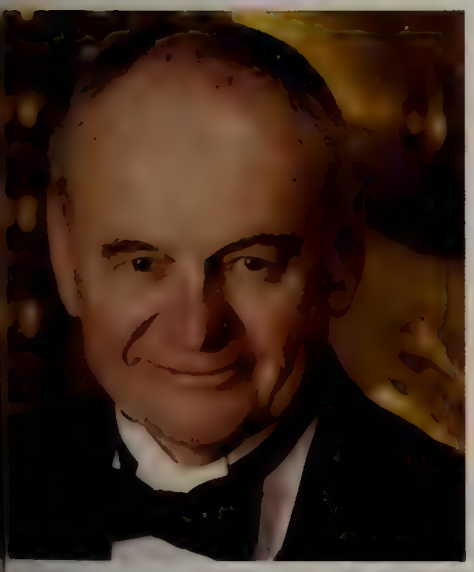
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International Festival, and Pizarro in *Fidelio* at the Bregenz Festival. Over the years he has performed at prominent opera houses all around the world, including La Scala in Milan, the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, the Royal Opera House in London, the Paris Opera, Vienna State Opera, Hamburg State Opera, Deutsche Oper Berlin, and Semperoper Dresden. Concert engagements have taken him to Japan with Claudio Abbado and the Berlin Philharmonic, and throughout Europe with Frans Brüggen and the Orchestra of the 18th Century. He has sung with Wolfgang Sawallisch and the Philadelphia Orchestra, and with the Cleveland Orchestra under Pierre Boulez, Christoph von Dohnányi, and Franz Welser-Möst. Under the baton of James Levine, Eike Wilm Schulte has sung in Boston, Tanglewood, Carnegie Hall, and Berlin; with Edo de Waart he has appeared at the Concertgebouw Amsterdam and in Hong Kong, with Sir John Eliot Gardiner at the Konzerthaus in Vienna, with Christian Thielemann and the late Giuseppe Sinopoli in Rome, with James Conlon in Cologne, Spoleto, Paris, Los Angeles, and Edinburgh, and with the late Heinz Wallberg at the Bergen Music Festival. Eike Wilm Schulte continues to receive invitations for radio performances, which have come over the years from Cologne, Frankfurt, Munich, Hilversum, Radio France, RAI Rome, and RAI Turin, and have featured him in works by Haydn, Beethoven, Orff, Mahler, and Schoenberg. Eike Wilm Schulte made his Boston Symphony Orchestra debut in Paris, in the finale of Beethoven's Ninth Symphony, with Seiji Ozawa conducting, in a May 2000 millennium celebration concert at the Eiffel Tower. His BSO appearances since then have all been with James Levine conducting: in Mahler's Symphony No. 8 as Pater ecstaticus in October 2004 in Boston and Carnegie Hall (Mr. Levine's inaugural concerts as music director); again as Pater ecstaticus, at Tanglewood in July 2005; and as the Peasant in Schoenberg's *Gurrelieder* at Tanglewood in July 2006.



Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with James Levine and the BSO at Symphony Hall, the chorus performs Stravinsky's *Symphony of Psalms* and Mozart's Requiem (paired on the BSO's opening subscription program), Beethoven's Ninth Symphony

(as part of the orchestra's complete Beethoven symphony cycle), and Mendelssohn's *Elijah* (in the work's first BSO performances since 1980, which also featured the TFC). Also with the orchestra this season, the chorus performs Debussy's *Nocturnes* with Conductor Emeritus Bernard Haitink, the American premiere of James MacMillan's *St. John Passion* with Sir Colin Davis, and Mendelssohn's incidental music to *A Midsummer Night's Dream* and Rossini's *Stabat Mater* with Rafael Frühbeck de Burgos. This past summer at Tanglewood, the chorus performed Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tanglewood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Seiji Ozawa and Bernard Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

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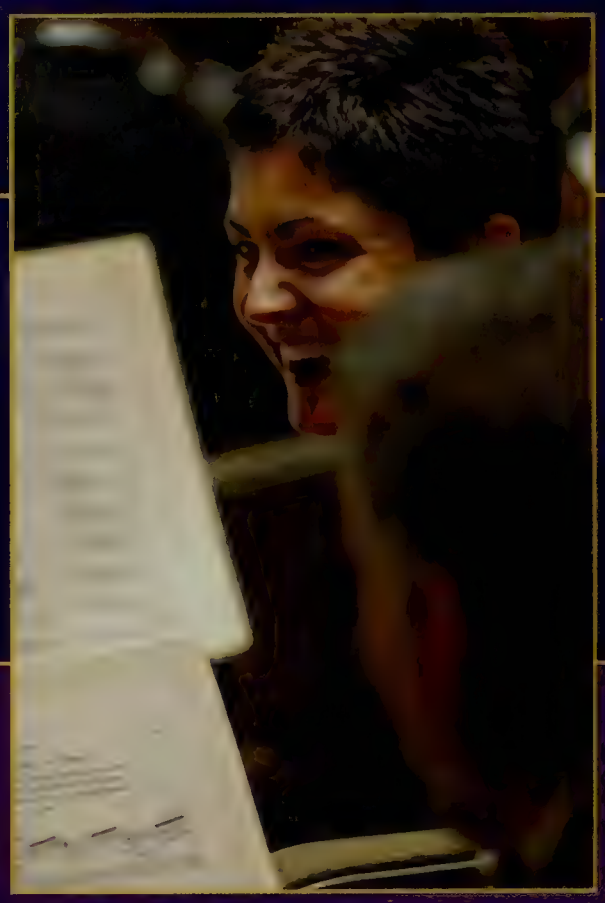
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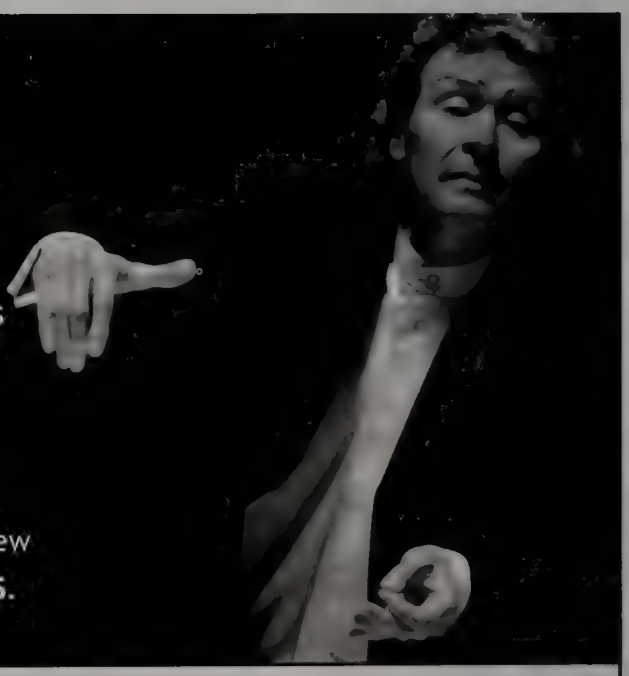
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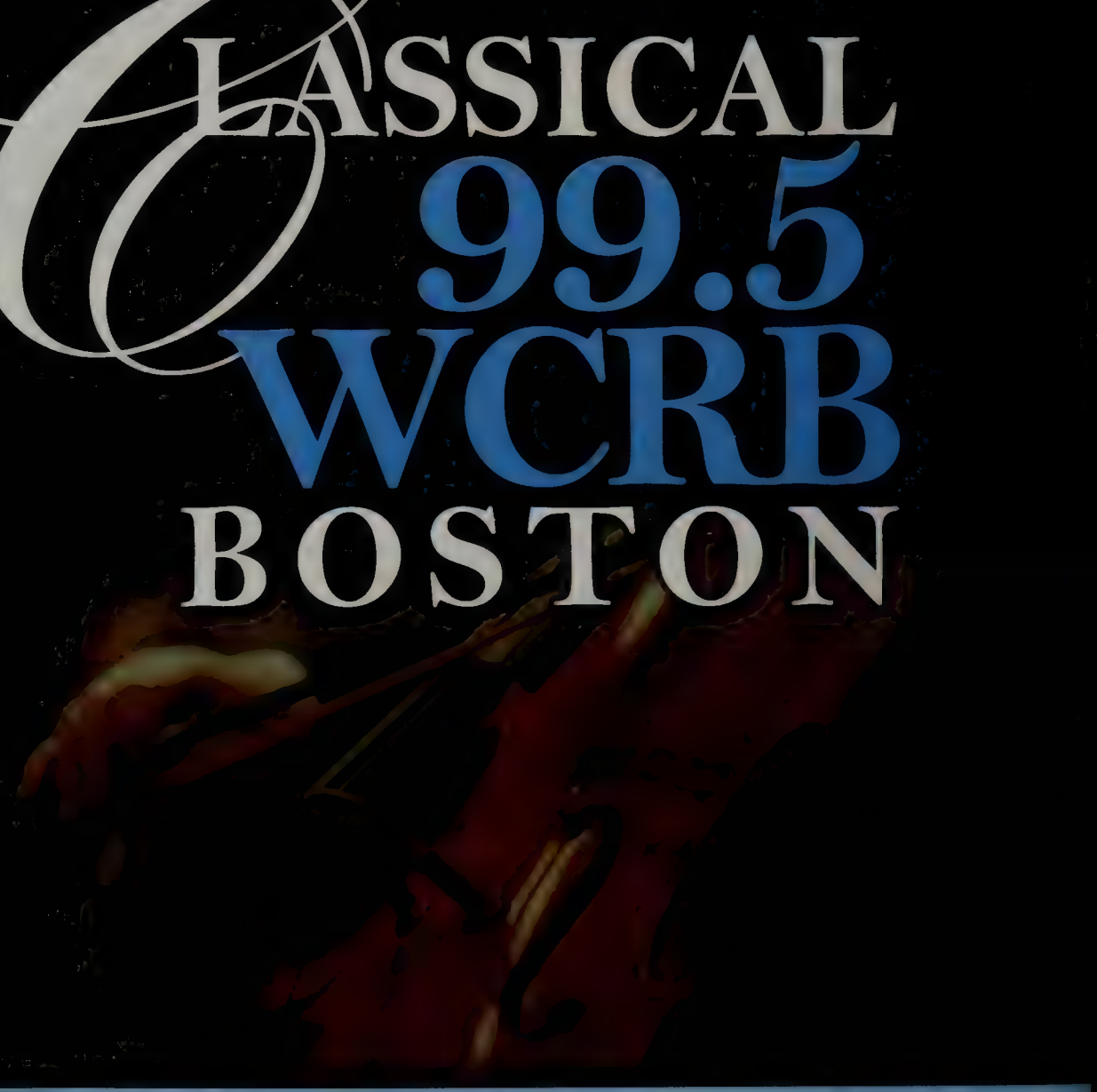
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Thursday, November 12, 10:30am (Open Rehearsal)
Thursday 'A' November 12, 8-9:45
Saturday 'A' November 14, 8-9:45

FABIO LUISI, conductor
LISE DE LA SALLE, piano

HONEGGER	*Pastorale d'été*
SAINT-SAËNS	Piano Concerto No. 2
STRAVINSKY	*Petrushka* (1947 version)

Thursday 'B' November 19, 8-10
Friday 'B' November 20, 1:30-3:30
Saturday 'B' November 21, 8-10

BERNARD HAITINK, conductor
SIR JAMES GALWAY, flute
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY	*Nocturnes*
IBERT	Flute Concerto
BRAHMS	Symphony No. 1

Tuesday November 24, 8-9:50 (Non-subscription)
Friday 'A' November 27, 1:30-3:20
Saturday 'A' November 28, 8-9:50
Tuesday 'B' December 1, 8-9:50

SIR ANDREW DAVIS, conductor
JOSHUA BELL, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
STRAVINSKY	Symphony in Three Movements
BRAHMS	Violin Concerto

Wednesday, December 2, 7:30pm (Open Rehearsal)
Thursday 'C' December 3, 8-10:05
Friday 'B' December 4, 1:30-3:35
Saturday 'A' December 5, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor
FRANK PETER ZIMMERMANN, violin

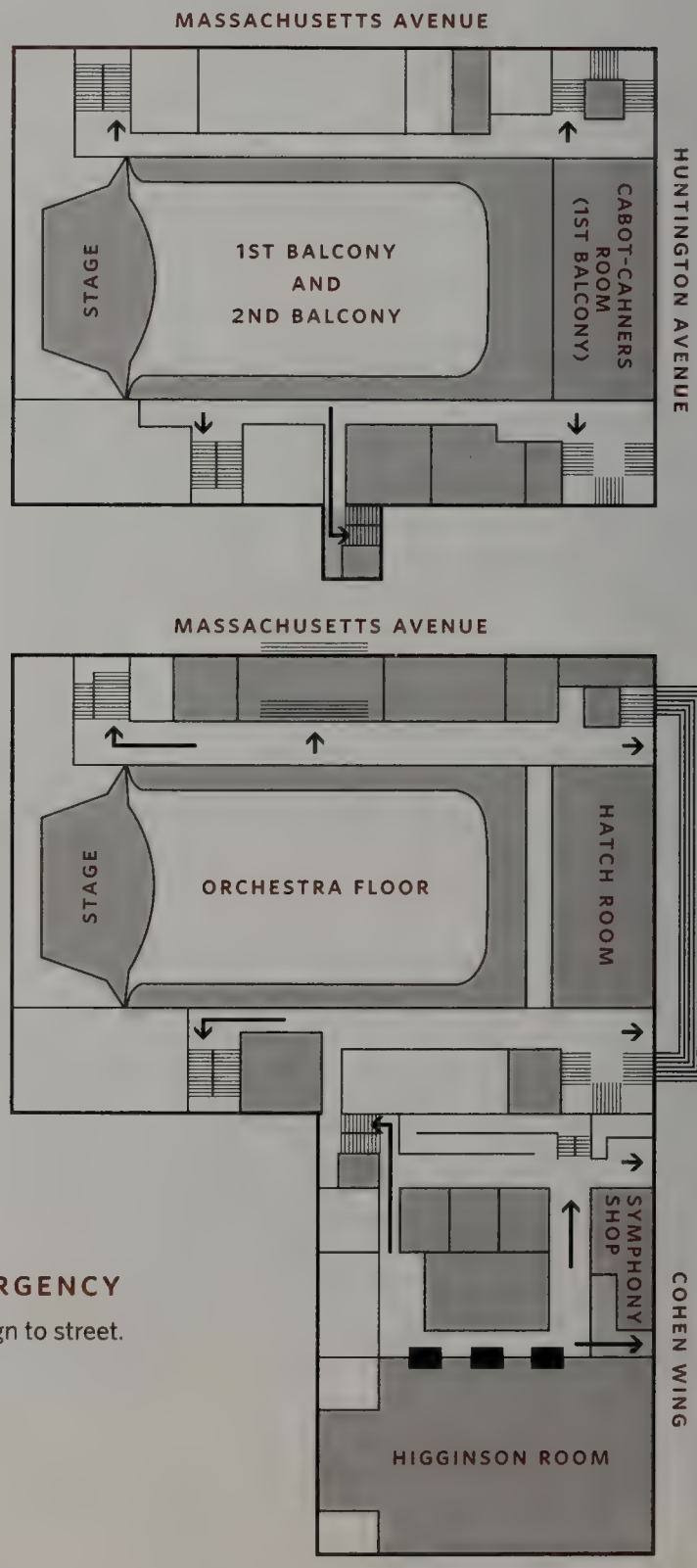
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To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Lost and found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

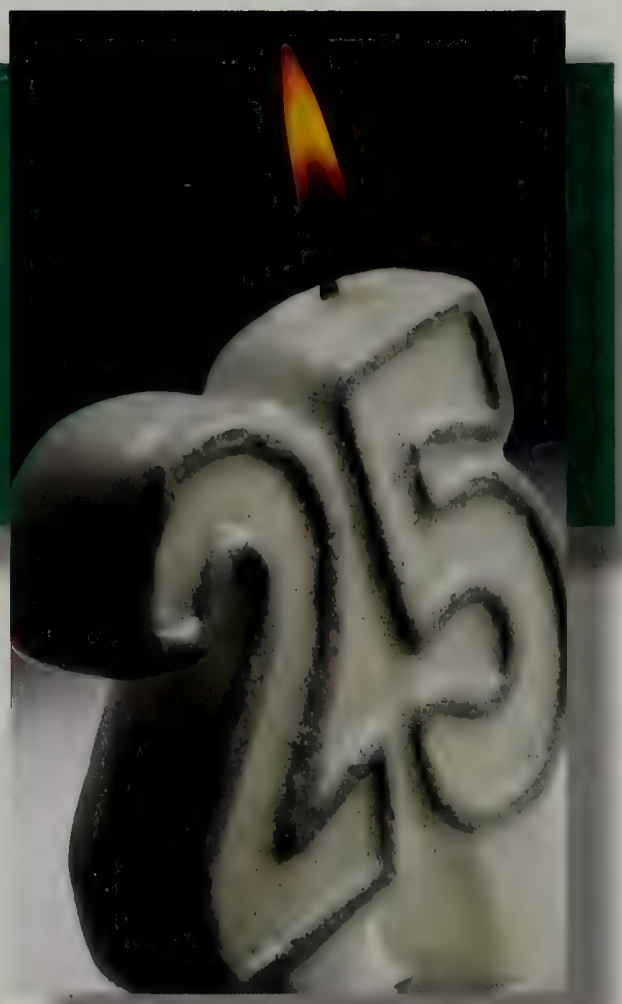
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Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please call the BSO Business Partners Office at (617) 638-9277 or e-mail bsobusinesspartners@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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Table of Contents | Week 6

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 THIS WEEK'S PROGRAM

Notes on the Program

31 Arthur Honegger

39 Camille Saint-Saëns

47 Igor Stravinsky

59 To Read and Hear More...

Guest Artists

63 Fabio Luisi

65 Lise de la Salle

69 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

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JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,685,000. Noble in stature with a broad veranda overlooking the lush and expansive walled grounds, this stunning masonry home boasts the air of a country estate and sits nestled against the still-verdant hillside. 11-plus dramatic rooms, grand foyer with rich period detail, fireplaces and wood floors throughout. **Constance Cervone / Janet Deegan, (617) 522-4600**

CONCORD, MASSACHUSETTS



$2,150,000. This circa 1853 Greek Revival Farmhouse is sited high on 3+ acres with pastoral vistas, superbly landscaped grounds, a Zen garden with a pond and fountain, and a heated pool. A 2-stall horse barn, paddock, pasture, and riding trails through conservation land make this an ideal equestrian property. **Brigitte Senkler / Sharon Mendosa, (978) 369-3600**

MANCHESTER-BY-THE-SEA, MASSACHUSETTS



$7,350,000. Magnificent Shingle style home overlooking Singing Beach with panoramic ocean views and gracious floor plan for entertaining. Twelve light-infused rooms, seven bedrooms including a generous master suite with private balcony. Set on 1.47 acres with a tennis court, pool, hot tub and lovely English gardens. **Laura Hall / Lynda Surdam, (978) 526-7572**

CHESTNUT HILL, MASSACHUSETTS



$2,395,000. Exquisitely appointed and thoughtfully planned by Rosemont, the area's premier local builder. This 15-room home offers luxury finishes including a gourmet kitchen with adjoining breakfast room, family room and butler's pantry. Replete with high ceilings, deep moldings, and passenger elevator. **Deborah M. Gordon / Jayne Friedberg, (617) 731-2447**

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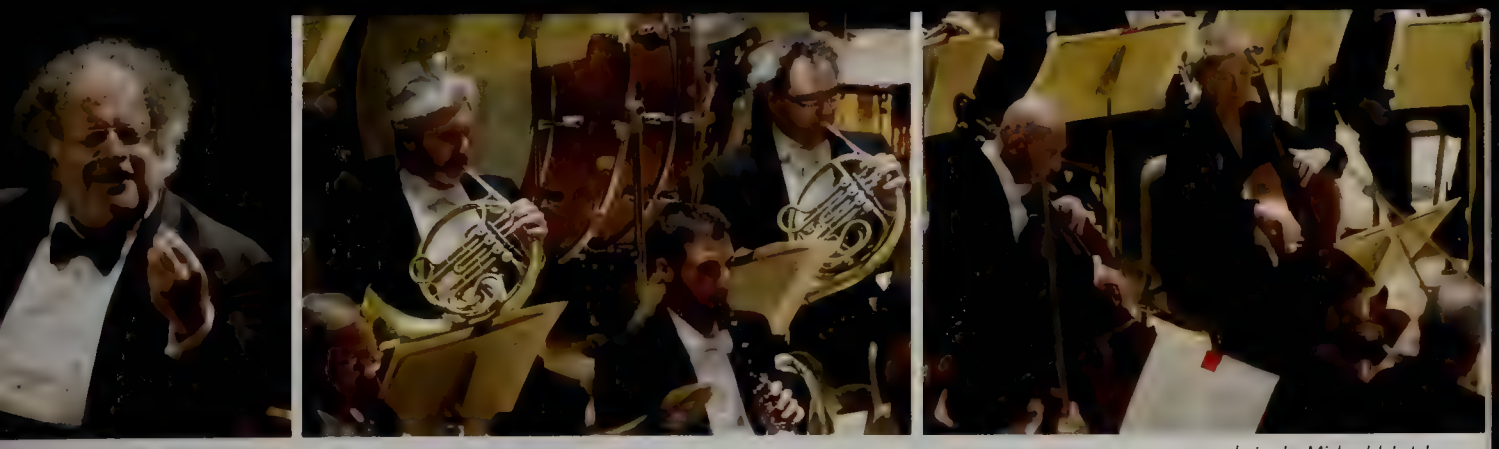


$4,195,000. The Carlton House, located at the corner of Comm. Ave and Arlington Street. This ninth-floor three-bedroom residence has been tastefully renovated and showcases skyline views. Full-service residential building offering valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

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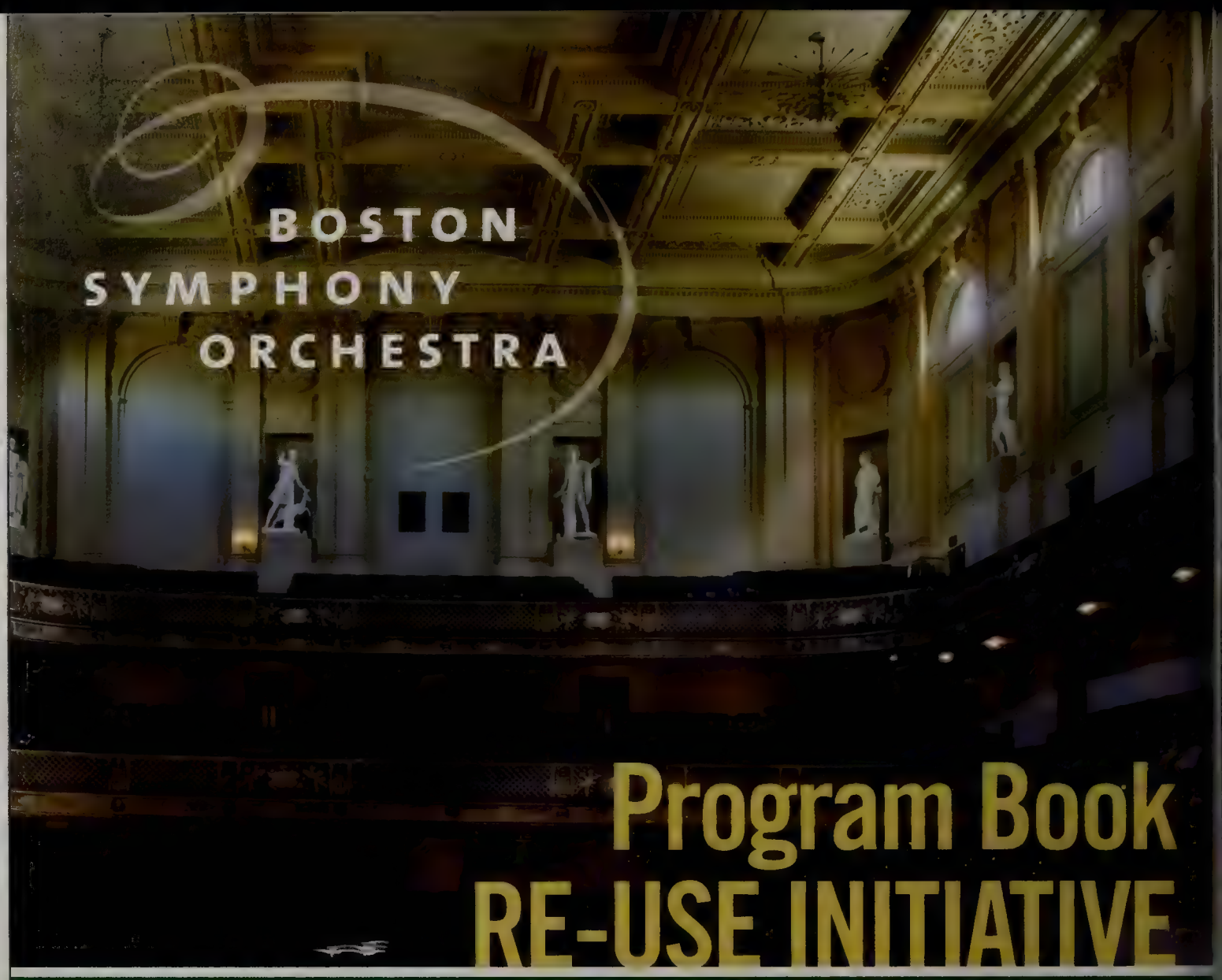
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Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

BSO News

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. To celebrate Sir James Galway's 70th birthday, ticket holders for the BSO concert on Saturday, November 21, are invited to a reception in Higginson Hall after the performance. A post-concert holiday reception is scheduled for Saturday, December 5, also in Higginson Hall. Ticket holders for the concert on Tuesday, January 19, are invited to a post-concert reception with the evening's soloist, violinist Nikolaj Znaider. Please check bso.org for further details.

Beethoven and the BSO's Online "Classical Companion"

In conjunction with the BSO's recent complete Beethoven symphony cycle, "Classical Companion," the Boston Symphony Orchestra's interactive educational website, allows visitors to the site to explore Beethoven and his music through online multimedia materials. In addition to informative essays, historical photographs, and music, there are video segments by composer/Beethoven scholar Jan Swafford of The Boston Conservatory discussing each of Beethoven's symphonies; a video lecture by Harvard professor Thomas Forrest Kelly on Beethoven's Symphony No. 9, taken from this past summer's One Day University at Tanglewood, and an interactive module that invites visitors to explore sonata form via Beethoven's symphonies. Visit www.bso.org/classicalcompanion.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Honegger, Saint-Saëns, and Stravinsky. In the weeks ahead, Elizabeth Seitz of The Boston Conservatory discusses Debussy, Ibert, and Brahms (November 19-21) and BSO Director of Program Publications Marc Mandel discusses Debussy, Stravinsky, and Brahms (November 24-December 1). The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influen-

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The exhibition is supported by Bank of America

Major funding is provided by The Calderwood Charitable Foundation.

Additional support for the exhibition is provided by Institute of Museum and Library Services

Above: Front side panel of outer coffin of Djehutynakht (detail). Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

tial classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

Harvard University Extension School

The Boston Symphony Orchestra is proud to welcome Harvard University Extension School as the sponsor of the 2009-10 BSO evening Open Rehearsals. As Harvard University's primary resource for continuing education for a century, Harvard Extension School offers an open and comprehensive academic curriculum, offering more than 600 courses and representing more than 65 fields. Harvard University Extension School will also be partnering with the BSO during the 2010 Tanglewood Season as the sponsor of the "This Week at Tanglewood" lecture series.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.



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The Walter Piston Society—Have You Remembered the BSO in Your Estate Plans?

By establishing your legacy gift, you will become a member of the Walter Piston Society. Now in its twenty-second year and named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

BSO Members in Concert

Collage New Music, founded by BSO percussionist Frank Epstein, opens its 38th anniversary season on Monday, November 16, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge. Led by BSO Assistant Conductor Julian Kuerti, the group performs Tristan Murail's *La Barque Mystique*, Gérard Pesson's *Le Gel, par jeu*, Gérard Grisey's *Talea*, and Peter Maxwell Davies's *Eight Songs for a Mad King* featuring baritone Brian Church. General admission is $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's String Trio in E-flat, Op. 3, Wolf's *Italian Serenade* for string quartet, and Dvořák's String Quartet in F, Op. 96, *American*, on Friday, November 20, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, November 22, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Tatiana Dimitriades, violinist Zina Schiff, and BSO violist Rebecca Gitter. Tickets are $24, with discounts for seniors and students. Visit bostonartistsensemble.org or call (617) 964-6553, for more information.

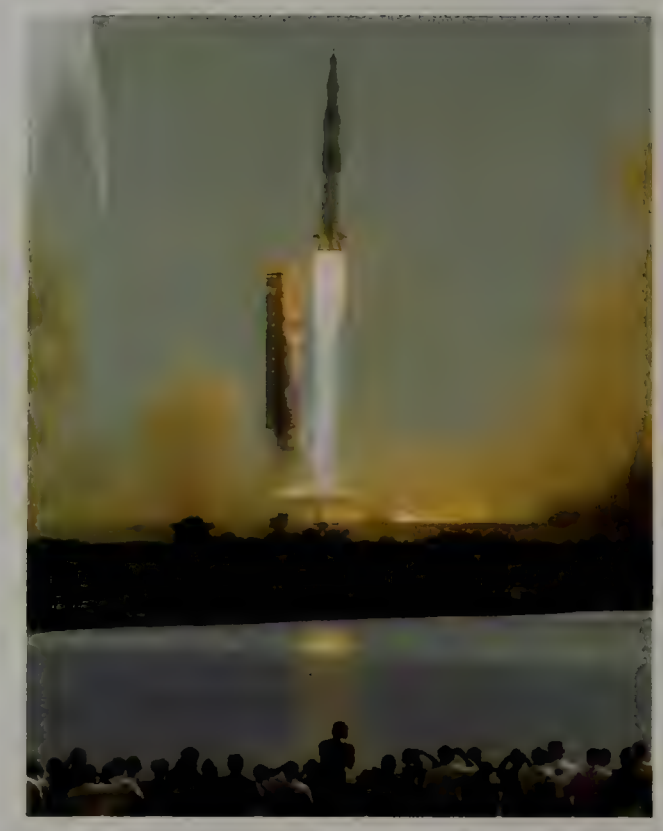
BSO principal bass Edwin Barker is soloist in the Boston premiere of John Harbison's Concerto for Bass Viol and Orchestra with the Boston University Symphony Orchestra on Tuesday, December 8, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. David Hoose and Tiffany Chang conduct this program, which also includes the overture to Verdi's *I vespri siciliani* and Schumann's Symphony No. 2. Admission is free and open to the public. For information, call (617) 353-8724 or (617) 353-8725.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Comings and Goings…

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



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But millions were on board.

JFK

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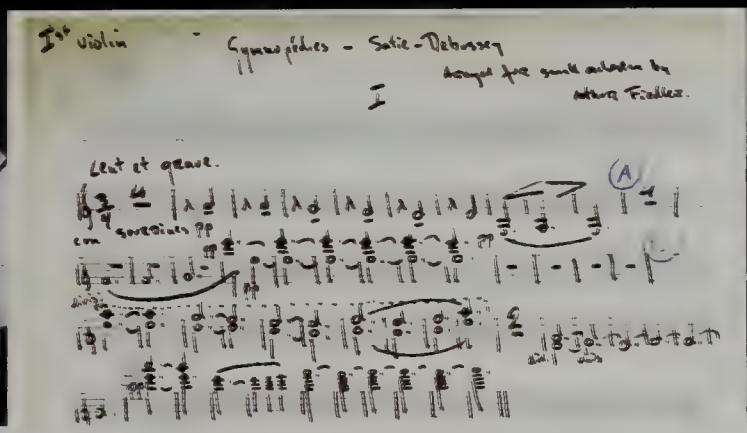
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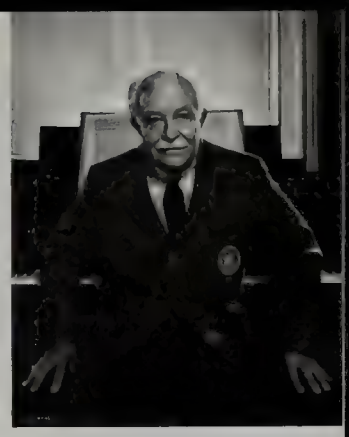
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

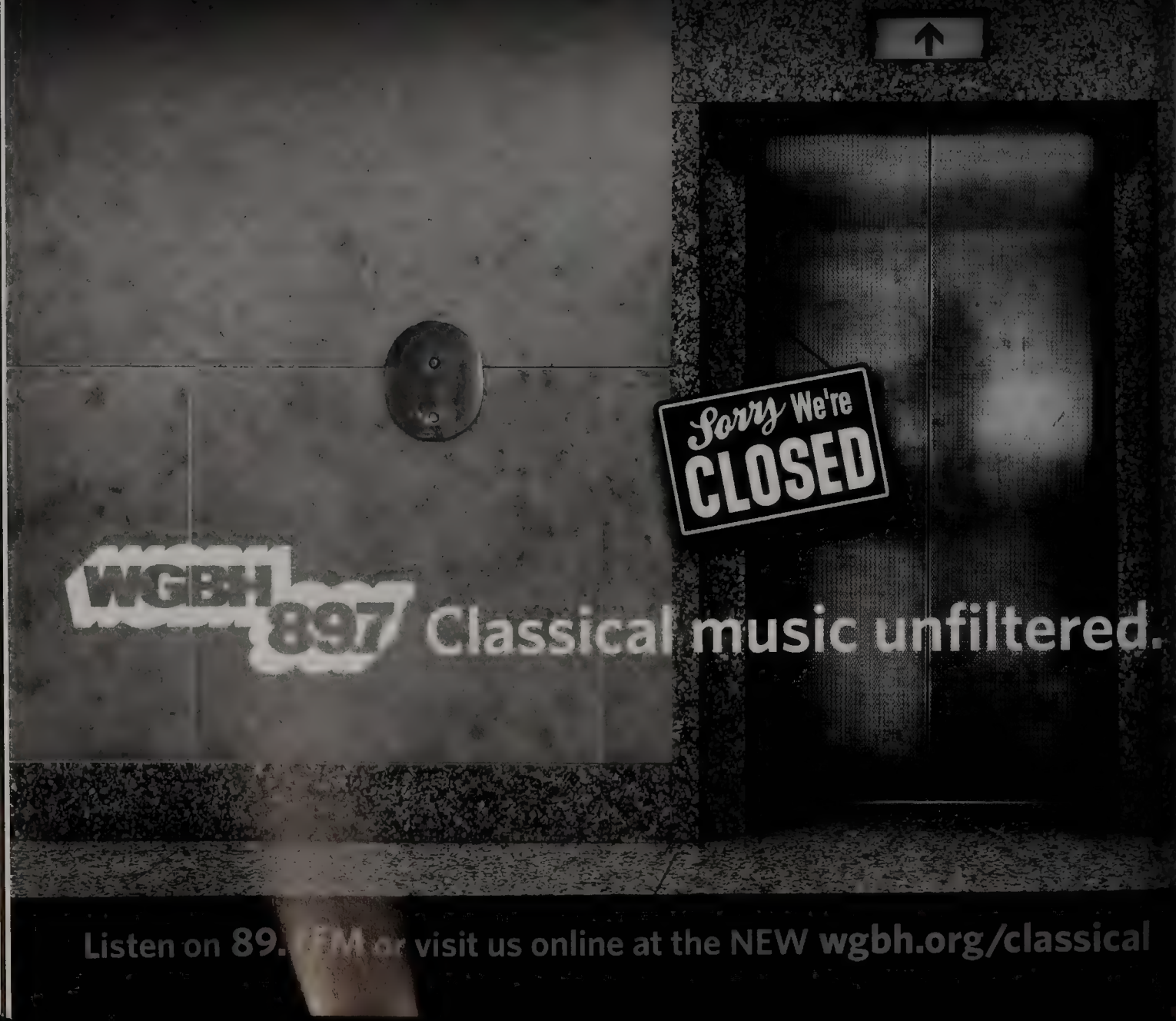
TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

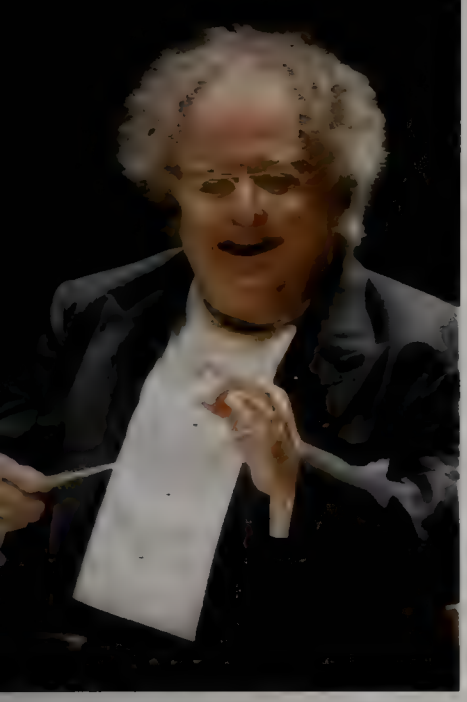
Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

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James Levine

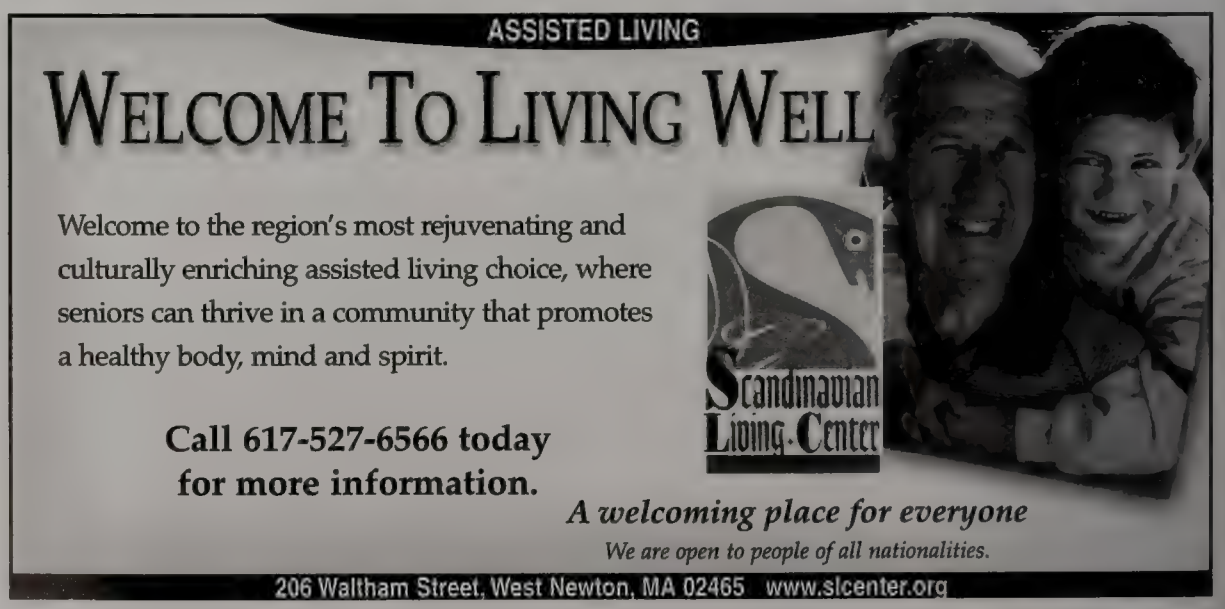
Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in



2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

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Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Muriel C. Kasdon and Marjorie C. Paley chair

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(position vacant)

Ronald Knudsen
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Assistant Principal
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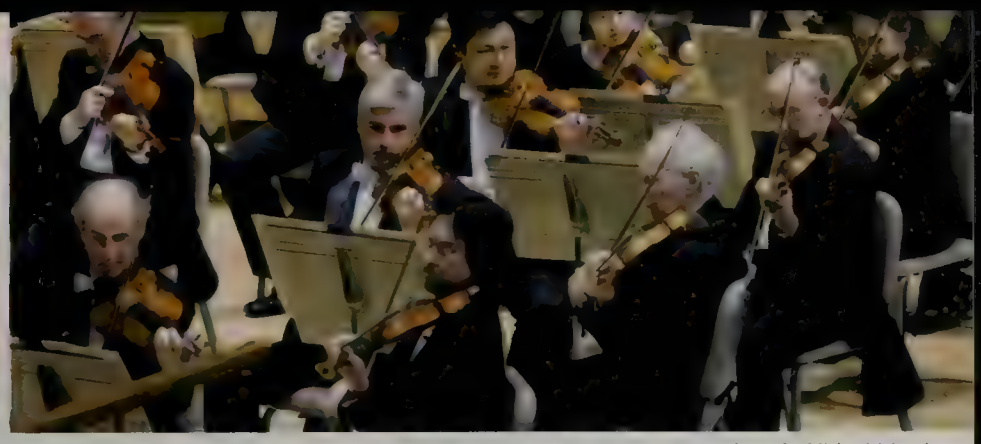
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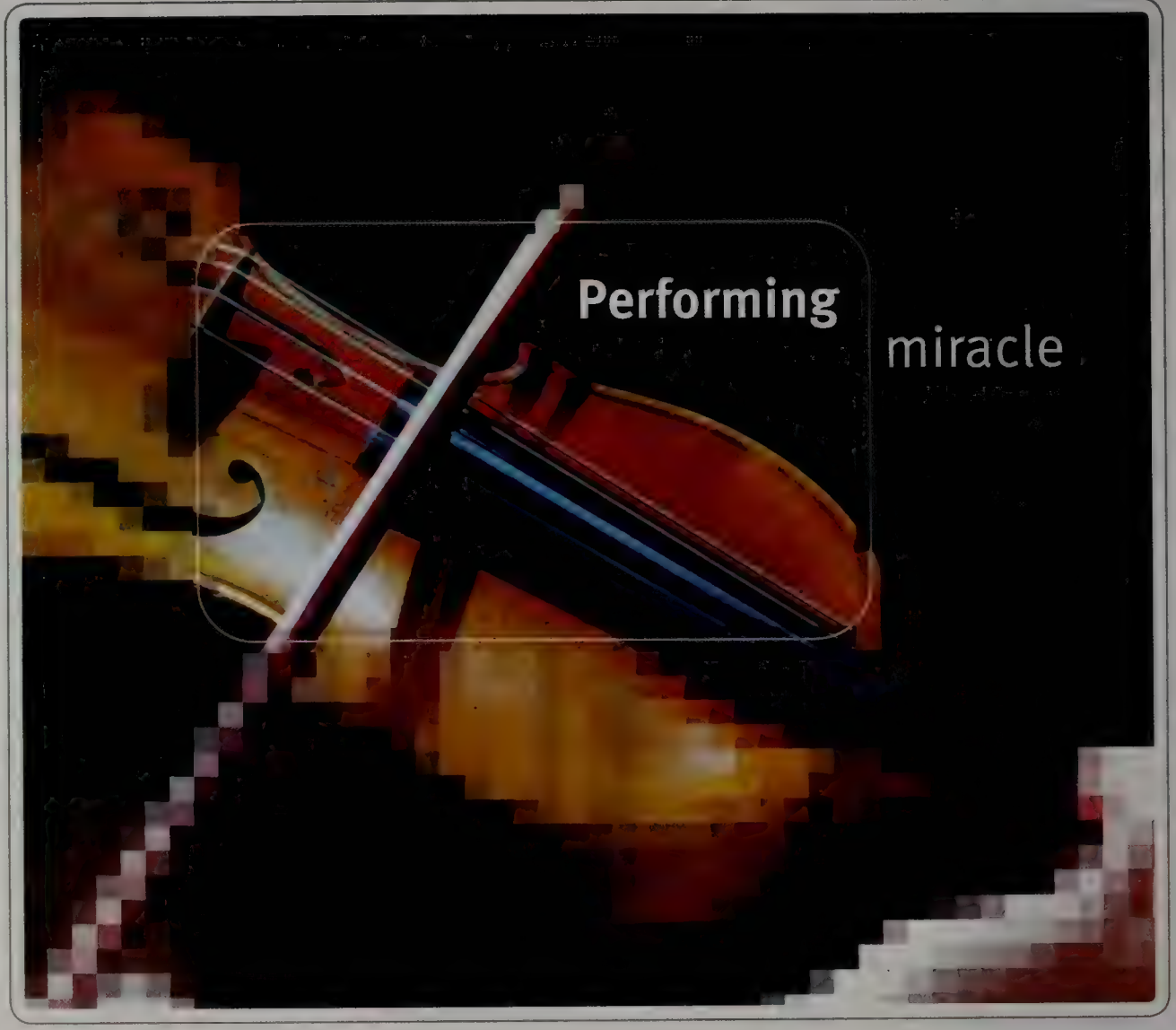
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Arthur Honegger

"Pastorale d'été," Symphonic poem

ARTHUR HONEGGER was born in Le Havre, France, on March 10, 1892, and died in Paris on November 27, 1955. He composed his "Pastorale d'été" in Wengen, Switzerland, in August 1920; the first performance took place on February 17, 1921, in the Salle Gaveau, Paris, with Vladimir Golschmann conducting the Golschmann Orchestra.

THE SCORE OF "PASTORALE D'ÉTÉ" calls for one flute, one oboe, one clarinet, one bassoon, one horn, and strings.

It is widely acknowledged that the famous "Groupe des Six," the six French composers traditionally bracketed together as the avant-garde of the 1920s, had no common aesthetic and no real standing as an artistic movement. The lack of homogeneity in the group is normally ascribed to one member, Arthur Honegger, since he never showed any enthusiasm for the iconoclastic outbursts of Cocteau and Satie, and went his own way as a composer. The other five were disparate in their own ways, but Honegger departed most obviously from their manufactured orthodoxy.

No work confirms this independence more clearly than *Pastorale d'été*, composed within a few months of the curious proclamation in the French press that six young composers were taking music into the new era. At the Armistice in 1918, Milhaud had come back to Paris from Brazil. In January 1920 he invited a group of fellow musicians to a private soirée in his apartment. Durey, the oldest, was thirty-two, never very committed to music and no natural path-breaker; Germaine Tailleferre, at twenty-eight, and Honegger, twenty-five, had been classmates with Milhaud at the Paris Conservatoire; Poulenc and Auric, both twenty, were looking for musical adventure. One work by each composer was played, Honegger playing his own violin sonata with his future wife at the piano.

Among the handful of journalists invited to the soirée was Henri Collet of the arts journal *Comœdia*. He it was who proclaimed "les Six Français" to be the new "Russian Five." Satie

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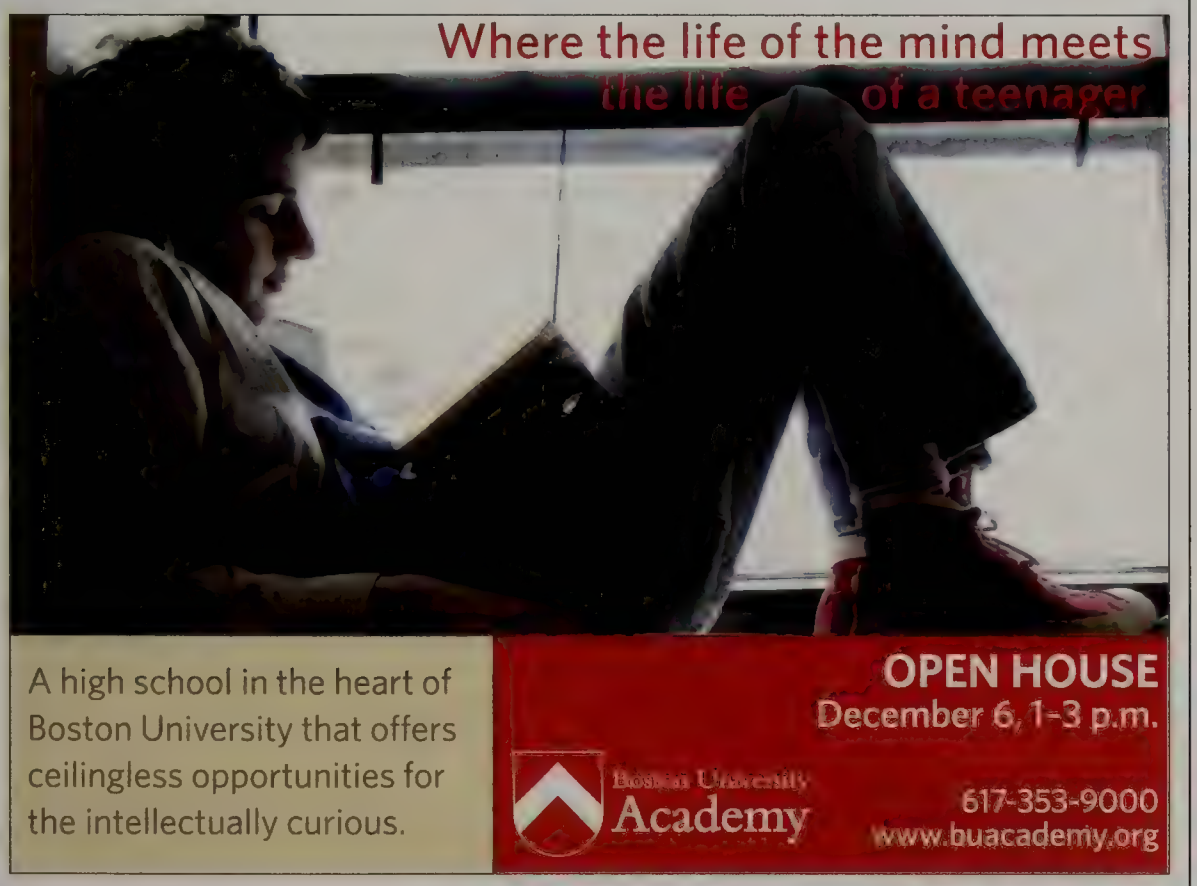
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was cast in the role of prophet of the group and Cocteau the mouthpiece. In a radio interview in 1950 Honegger said: "Les Six? No one would ever have used this label without Collet's article. Cocteau? He's not a musician, not even enough to justify scattering arbitrary judgments about Bach and Beethoven. Satie? I don't think much of his music"—a discreetly coded condemnation. He continued with a fair summary of his own aesthetic position: "There's no point knocking down doors you can open. To go forward it seems to me essential that you remain solidly attached to what came earlier. There's no need to break with musical tradition. A branch severed from its trunk quickly dies. You have to be the new player of the old game because changing the rules destroys the game and takes you back to the beginning."

As we can hear in *Pastorale d'été*, Honegger admired both Wagner and Debussy, both composers condemned by Cocteau, and he was close to Ravel, whom the others half-heartedly cold-shouldered. He was not interested in music-hall or in the new craze for jazz. He stood instead for the classical virtues of balance and craftsmanship, and he was drawn to Romantic imagery, ranging from the sweet to the violent. His most pioneering music in the 1920s belongs to the category of machine music, notably in his evocation of an express train in *Pacific 231*, which influenced Prokofiev. Later he came to draw back from his attachment to program music, claiming that *Pacific 231* was to be judged as "pure music," not as a vivid portrayal of power and speed (which is what it manifestly is). A later piece which conveys violent action he called simply "*Mouvement Symphonique* No. 3," to avoid the charge of being too naively programmatic.



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Honegger (right) with his wife Andrée Vaurabourg and Jean Cocteau (seated)

In the same spirit the editor of the pocket score of *Pastorale d'été* in 1924 declared that the work is "strictly absolute music which steers clear from literary or descriptive tendencies." This is nonsense. *Pastorale d'été* is the most perfect example of illustrative music at its most beautiful. The title tells us that we are in the country on a summer's day, and the epigraph from Rimbaud—"*J'ai embrassé l'aube d'été*" ("I have embraced the summer dawn")—adds the detail that it is first light. The murmuring accompaniment in the strings reminds us of Wagner's Forest Murmurs (from *Siegfried*) and of all the impressionist orchestral writing that sprang from that source, including Debussy's *Prélude à l'Après-midi d'un faune*. It is a warm, still summer morning, we may be sure. A solo horn represents pure languor while the flute and clarinet tell us that the birds are already singing. Violins take up the horn's melody, with the horn following closely in their footsteps, and the music speeds up a little with some mildly agitated movement in the strings. The bassoon leads off a sprightly passage and the winds turn to a peasant mode somewhat reminiscent of Beethoven's pastoral images. A climax is reached, but the music soon returns to the calm of the opening and to the wonderfully languorous atmosphere with which the piece began. Perfect balance and the scented fragrance of summer combine to form a piece of exquisite quality.

The gathering at Milhaud's apartment created a buzz in Paris and brought six new names to the attention of the public. Honegger was writing music at a furious pace. In the summer of that same year, 1920, he took a holiday in Switzerland, and it was there that he wrote the *Pastorale d'été*. Although he spent most of his life in France, his parents were Swiss, he had served in the Swiss army, and he returned to Switzerland regularly throughout his life. The work was first performed in Paris by Vladimir Golschmann, a young French conductor who had formed his own orchestra and who presented many new works in his Paris concerts and also worked with Diaghilev's Ballets Russes. It was introduced to American audiences by Honegger's fellow-Swiss Rudolph Ganz, who had just



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taken direction of the Saint Louis Symphony Orchestra. It has been recorded by many conductors, including Honegger himself.

Honegger's subsequent fame rests on a series of larger works remote from the *Pastorale d'été* in style and scale. His very next composition was a large symphonic score entitled *Horace victorieux,* closer to Strauss than to Debussy. The following year he wrote *Le Roi David* (*King David*), a full-scale oratorio on the biblical story, and in 1935 came *Jeanne d'Arc au bûcher* (*Joan of Arc at the Stake*), a dramatic oratorio combining speech and singing and a full orchestra. These larger works carry an intense emotional impact. *Pacific 231* and *Rugby*, both for orchestra alone, can leave an audience gasping, while the serene *Pastorale d'été*, in contrast, stands out as a perfect demonstration of the composer's ability to evoke a world free of violence and drama of any kind.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

THE FIRST AMERICAN PERFORMANCE OF "PASTORALE D'ÉTÉ" *was given on November 17, 1922, by the Saint Louis Symphony Orchestra under the direction of Rudolph Ganz.*

THE BOSTON SYMPHONY ORCHESTRA *has played "Pastorale d'été" on just two occasions: in January 1929, with Honegger conducting a subscription program of his own music in Cambridge and Boston; and on July 19, 1987, at Tanglewood with Hiroshi Wakasugi conducting.*

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Camille Saint-Saëns

Piano Concerto No. 2 in G minor, Opus 22

CAMILLE SAINT-SAËNS was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his Piano Concerto No. 2 in Paris in April and May 1868, and played the solo part in the first performance on December 13 that year at a Concert Populaire in the Salle Pleyel, Paris, with Anton Rubinstein conducting.

IN ADDITION TO THE SOLO PIANO, the score of Saint-Saëns's Piano Concerto No. 2 calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. The last movement includes three notes for (optional) cymbals.

If Saint-Saëns had been just a pianist, he would have been as famous and as acclaimed as Anton Rubinstein, Leschetizky, Paderewski, or any other lion of the age. His piano concertos, all of which he played himself, provide scintillating evidence of his astonishing technique both in weight and nimbleness. Yet playing the piano was only one of many activities, not all of them concerned with music, that consumed him over a very long life. He was an immensely productive composer, of course, producing music "as an apple-tree bears apples," as he described it himself. No genre of music was untouched: operas, symphonies, concertos, tone poems, chamber music, songs, choral music, all in abundance; even a film score, one of the first ever composed. For many years he was organist at the Madeleine church in Paris; he conducted frequently; he wrote articles for the press and published half a dozen books; he wrote poetry and plays; he took a close interest in astronomy, archaeology, philosophy, and classical literature; he spoke many languages and traveled all over Europe giving concerts, including a series of all of Mozart's piano concertos in London; he went to Scandinavia, Russia, Indo-China, and Uruguay; he was involved in the whole spectrum of music-making in France for all of his career, and was a prime mover in the Société Nationale de Musique. His tastes ranged effortlessly from Wagner to the Baroque, and the composers he most admired were Mozart, Rameau, Gluck, Schumann, Berlioz, and Liszt. He was a modernist and a reactionary at the same time, an atheist who composed a huge quantity of religious music, a deeply serious and

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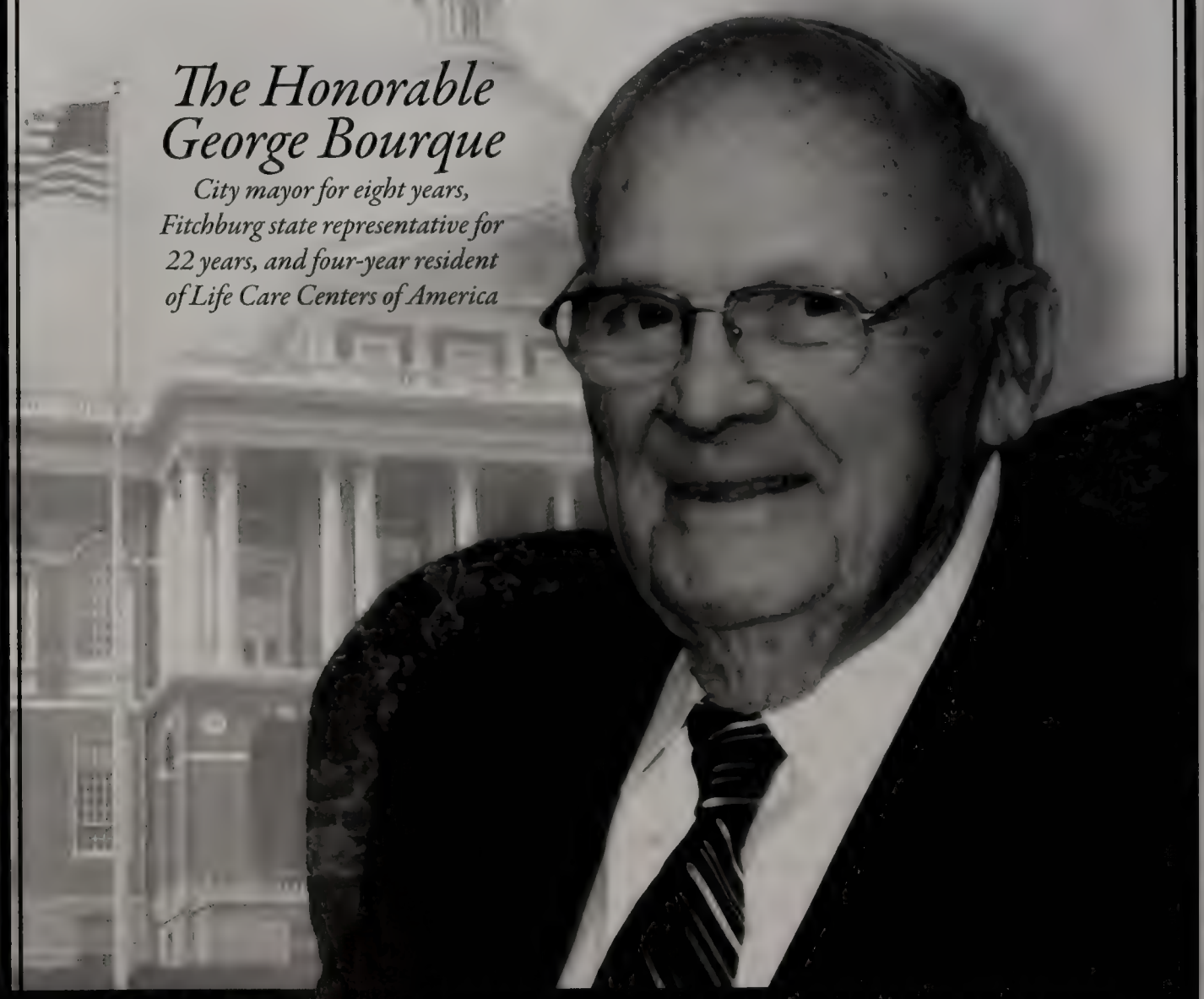
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thoughtful composer whose best-known work is the frivolous *Carnival of the Animals*.

Such a man is rare in any culture, and now that we test his achievement solely by his music and his writings, his immense gifts are not so readily appreciated. Much of his music is bound to remain in obscurity, and there are few who would be bold enough to measure his achievement as a composer against Wagner or Verdi or Brahms. His works are appealing, superbly crafted, and full of surprises. Only at rare moments (such as in the second act of his opera *Samson and Delilah*) does he shake the heavens. He is very French in his desire to impress his hearers with the delicacy and *rightness* of every movement, to display impeccable taste, and to paint always in sensitive colors. His word-setting is faultless, his fugues are full of ingenious invention. His piano writing bears the signature of a brilliant pianist, and it takes a player of special gifts to throw off those cascades of scales and arpeggios as though they were the easiest thing in the world—as for him they were.

His first four piano concertos appeared at steady intervals between 1858 and 1875, with a fifth following much later in 1896. The Second has always been the most popular of the five. It was requested by the great Russian pianist and composer Anton Rubinstein, a frequent visitor to Paris, who was planning to appear as conductor in Paris's Salle Pleyel. Saint-Saëns agreed to compose a concerto for the occasion, and with a deadline three weeks away he completed the task in seventeen days. Eleven further days, between May 2 and May 13, 1868, were needed to prepare the orchestra for the first performance. Later that year he played it again on his regular autumn tour to Germany, in the Leipzig



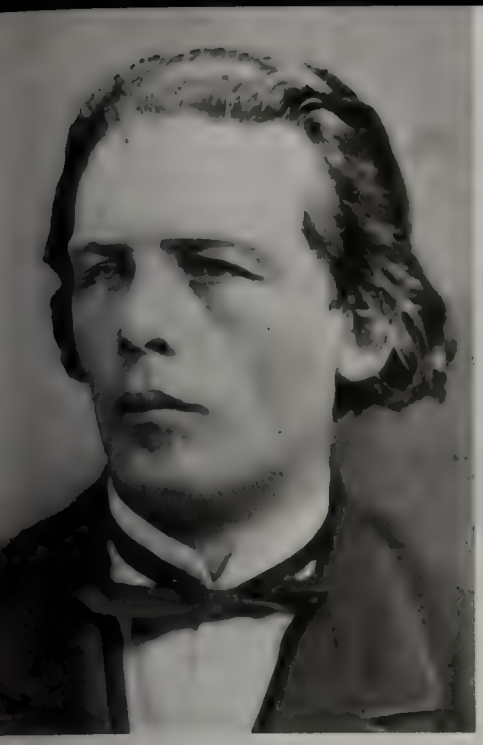


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Pianist/composer/conductor Anton Rubinstein, who led the first performance of Saint-Saëns's Piano Concerto No. 2 with the composer as soloist

Gewandhaus on October 15, and he kept it in his concert repertoire for the rest of his life, playing it for the last time with the Boston Symphony Orchestra in 1906.

The concerto's grand opening reminds us that Saint-Saëns was an organist, the "greatest organist in the world" in the judgment of Liszt, no mean organist himself. The style is that of Bach's organ fantasias. One can imagine the pedal holding the low G while the two hands appear to improvise in the upper register. After a strong entry from the orchestra the piano presents the first main theme. Fauré told the pianist Alfred Cortot that this theme was borrowed from a *Tantum ergo* he had written, which perhaps occurred when Fauré was a pupil of Saint-Saëns, since none of the three works by Fauré with the title *Tantum ergo* contains the theme. In any event, the two remained close friends for nearly sixty years, so no sense of injury can be imputed to the younger man.

The tempo of the first movement is broad, not the Allegro that most concertos offer. It has real substance as well as opportunities for deft fingerwork from the soloist, and it can also generate considerable force for the return of the main theme. The Bach-like introduction returns to round off the movement, this time accompanied by the strings, a touch that Liszt particularly admired.

The remaining two movements are both swift, and both quite distinct in character from the first movement. The scherzando second movement is delightfully playful, requiring the timpani to set the pace and with at least two strongly memorable tunes to take home. The horns too are allowed to tease the soloist, and the feathery ending is worthy of the master of fairy music, Mendelssohn.

The finale is a breakneck tarantella that keeps the soloist fully occupied with scarcely a moment's respite. A secondary brief idea with a trill as its marker, repeated many times, at least requires only one hand at a time. The cascade of notes stops only for some huge alternating chords with both hands plunging from low to high and back again, but from

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there to the end the torrential flow is unstoppable.

We are left in no doubt of Saint-Saëns's effortless virtuosity as a pianist and also of his range as a composer. The earnest, churchy tone of the first movement is set in relief by the playfulness of the second and the whirlwind *perpetuum mobile* of the third.

Liszt thought the scherzo needed more development and complications, but Saint-Saëns quite properly declined to revise his score despite his profound admiration for Liszt and his acknowledged indebtedness to that unrivalled keyboard virtuoso. The concerto's eternal popularity and unfailing effectiveness suggest that the composer was right.

Hugh Macdonald

THE FIRST AMERICAN PERFORMANCE OF SAINT-SAËNS'S PIANO CONCERTO NO. 2 *took place on February 3, 1876, in a concert of the Harvard Musical Association at the Music Hall in Boston; Benjamin J. Lang was soloist, with Carl Zerrahn conducting.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Saint-Saëns's Piano Concerto No. 2 took place on December 8 and 9, 1882, with pianist Otto Bendix and Georg Henschel conducting. Subsequent BSO performances featured Helen Hopekirk as soloist (also with Henschel); Alexander Lambert, Alfred Holders, Harold Bauer, Heinrich Gebhart, Antoinette Szumowska, Louis Bachner, and, playing just the scherzo, Hopekirk again (all with Wilhelm Gericke conducting); Mrs. H.H.A. Beach, Martinus Sieveking, and Szumowska (with Emil Paur); Saint-Saëns himself (with Karl Muck, in November/December 1906 in Boston and Washington—the last occasions on which the composer himself played the solo part); Bachner, Laeta Hartley, and Frances Nash (also with Muck); Tina Lerner, Germaine Arnaud, and Katharine Gorden (with Max Fiedler); Nash (Ernst Schmidt); Mischa Levitzki (Henri Rabaud); Madeleine Brand and Percy Grainger (Pierre Monteux); Elly Kassman (Serge Koussevitzky); Jeanne Marie Darré (Charles Munch); Theodore Lettvin (William Steinberg); André Watts (Seiji Ozawa); Yefim Bronfman (Hugh Wolff); Watts (the most recent Tanglewood performance, on August 2, 1998, with James DePreist), and Dubravka Tomsic (the most recent subscription performances, in November 1998 with Federico Cortese).*

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Igor Stravinsky

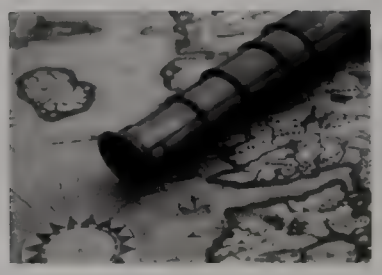
"Petrushka," Burlesque in four scenes (1947 version)

IGOR FEDOROVICH STRAVINSKY was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed "Petrushka" at Lausanne and Clarens, Switzerland, at Beaulieu in the south of France, and in Rome, between August 1910 and May 26, 1911. The first performance was given by Diaghilev's Ballets Russes at the Théâtre du Châtelet, Paris, on June 13, 1911. Scenario, scenery, and costumes were by Alexandre Benois, to whom the music is dedicated, and whose name appears on the title page as co-author of these "scènes burlesques." The choreography was by Michel Fokine. Pierre Monteux conducted, the principal roles being taken by Vaslav Nijinsky as Petrushka, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance, on March 1, 1914, at the Casino di Paris, with Alfredo Casella playing the piano solo. Stravinsky reorchestrated "Petrushka"—reducing the original instrumentation somewhat, particularly in the woodwinds and brass—in 1946, the new edition being generally identified by the date of its publication as the "1947 version." It is the 1947 version that is being played in these concerts.

THE SCORE OF STRAVINSKY'S "PETRUSHKA" IN ITS 1947 VERSION calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (third doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbal, bass drum, tambourine, side drum, tam-tam, xylophone, celesta, harp, piano, and strings.

In 1910 Stravinsky became the darling of Paris with a brilliant ballet, *The Firebird*, produced by Diaghilev's Russian Ballet. The impresario had risked failure with a young and relatively unknown composer (Stravinsky turned twenty-eight a week before the premiere) and had enjoyed a resounding triumph. Naturally he wanted a new Stravinsky ballet for the following season, and he was overjoyed with the proposed scenario: an exotic picture of life in prehistoric Russia featuring the sacrifice of a maiden, who is chosen for the honor of dancing herself to death for the fertility of the earth. The work promised wonderful richness of orchestral color and

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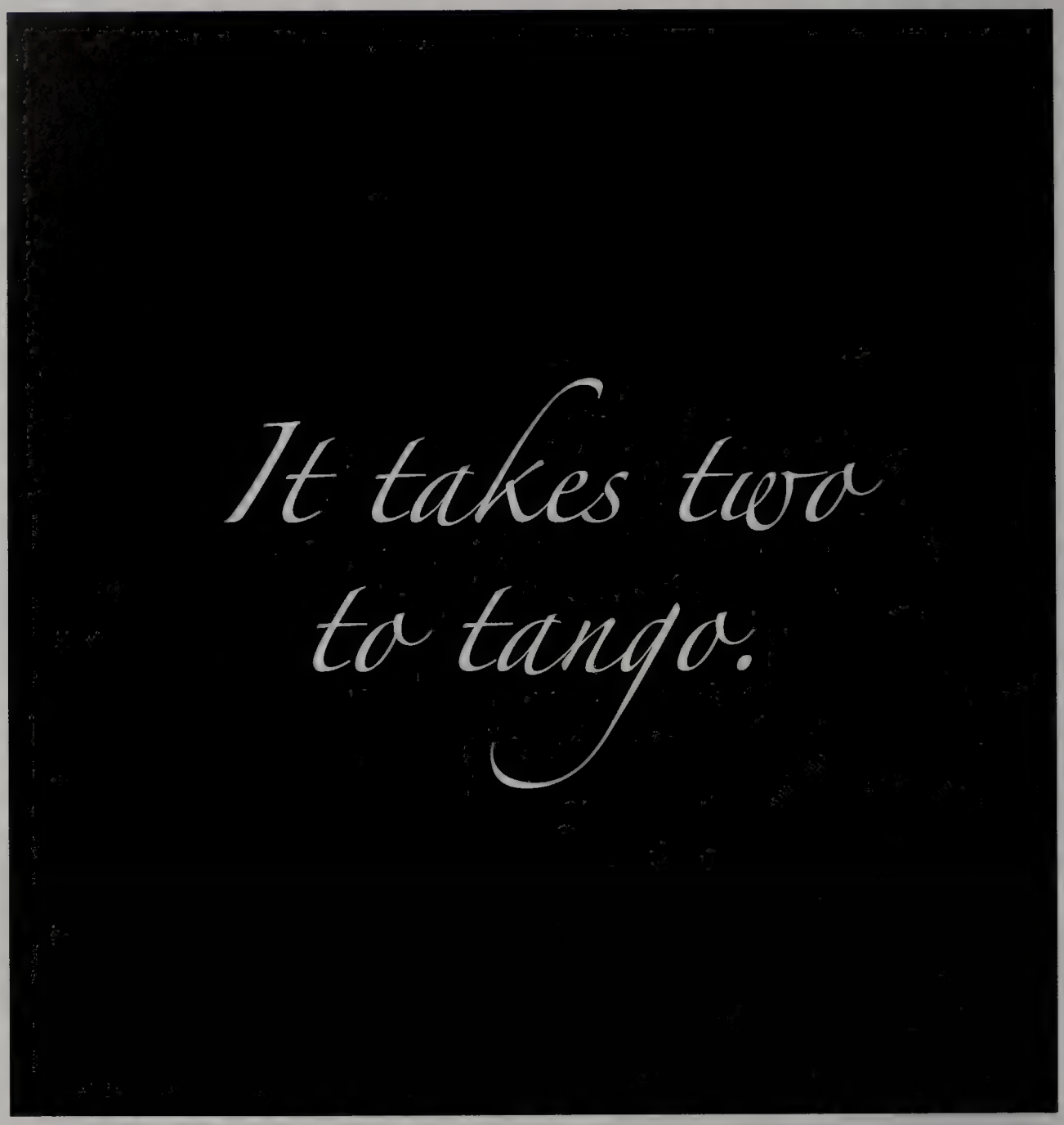
rhythmic energy, two features that Stravinsky had already demonstrated in abundance.

After the Paris season ended, the young composer went off with his family for a vacation in Switzerland, first to Vevey, then to Lausanne, with every intention of composing his planned ballet. But his musical fantasy took him in an utterly unexpected direction. Before starting the ballet (which he eventually did finish as *Le Sacre du printemps*), he wanted to compose something quite different by way, almost, of recreation. He had in mind a little concerto-like piece for piano and orchestra; his first image was of a romantic poet rolling two objects over the black and white keys, respectively, of the piano (this image was to give rise to the complex bichord consisting of C major and F-sharp major simultaneously arpeggiated). Later his image became more detailed, with the piano representing a puppet suddenly come to life and cavorting up and down the keyboard, metaphorically thumbing his nose at the orchestra, which would finally explode in exasperation with overwhelming trumpet blasts. "The outcome," Stravinsky wrote, "is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Having finished this little piece, Stravinsky hunted for a suitable title and was delighted when it occurred to him to call it *Petrushka*, after a puppet character (roughly the Russian equivalent of Punch) popular in Russian fairs. Soon after, Diaghilev came to visit, expecting to hear some of the new ballet. As Stravinsky recalled,

> He was much astonished when, instead of sketches of the *Sacre*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and plot in accordance with ideas which I suggested.... I began at once to compose the first scene of the ballet.

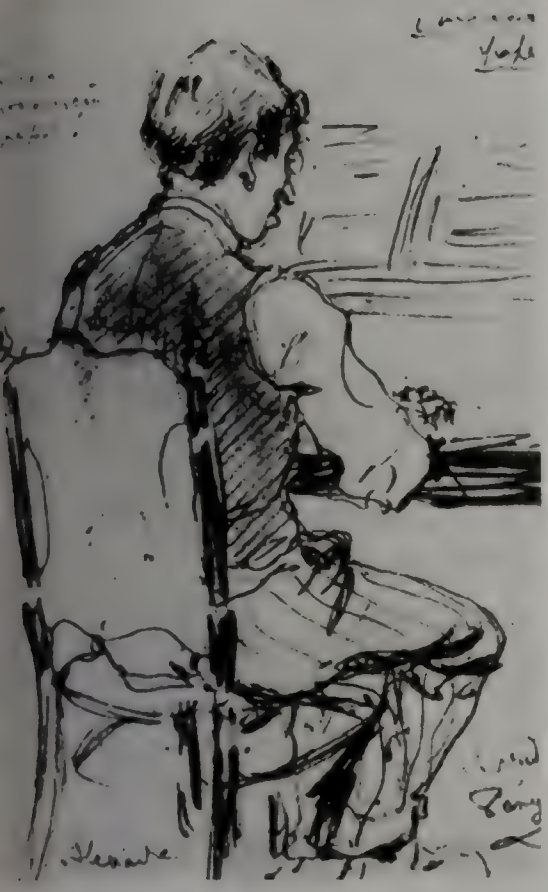
The work was put on the stage with the collaboration of designer Alexandre Benois, who entered enthusiastically into Stravinsky's vision, eager as he was to "immortalize" the character of Petrushka, "my friend since my earliest childhood." The choreography was created by Michel Fokine, who described the rehearsals, on the stage of the Paris Opera, as often degenerating to lessons in mathematics, since the dancers had so much difficulty with Stravinsky's irregular fast rhythms. Once orchestral rehearsals started with Pierre Monteux, some of the players were offended at the curious sounds they were asked to make with their instruments. The scene changes were hampered by the fact that they had to be made in total darkness, and it was a noisy darkness, since Stravinsky had placed four drums in the prompt corner to play a continuous racket of sixteenth-notes to link scenes. Yet all the problems vanished in that most magical of balms, a successful opening



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A drawing by Alexander Benois of Stravinsky at work on "Petrushka," April 1911

night. One critic hailed the work as "a masterpiece, one of the most unexpected, most impulsive, most buoyant and lively that I know." Though the success was credited to the effectiveness of all the elements—not least Nijinsky's brilliant performance as the mechanical puppet with searing emotions—the music came in for lavish praise.

Petrushka became a banner work for the Russian Ballet, enjoying enormous success all over Europe and even in America, where in most cities it was the first work of Stravinsky's to be performed. Of course no one at the time could predict that Stravinsky would go on very soon to an even more astonishing and seminal work, *Le Sacre du printemps*, one that proved disconcerting, even to many of Stravinsky's warmest admirers. Still, even though *Le Sacre* is universally regarded as the more important work, *Petrushka* remains as fascinating and delightful as these early appreciative critics found it. From the opening measure it positively dazzles the listener with its color and energy, and it moves with easy assurance between the "public" world of the fairground and the "private" world of Petrushka and his fellow puppets. The music is often so gestural that even in a concert performance, the images of the dancers are likely to perform in the listener's mind's eye.

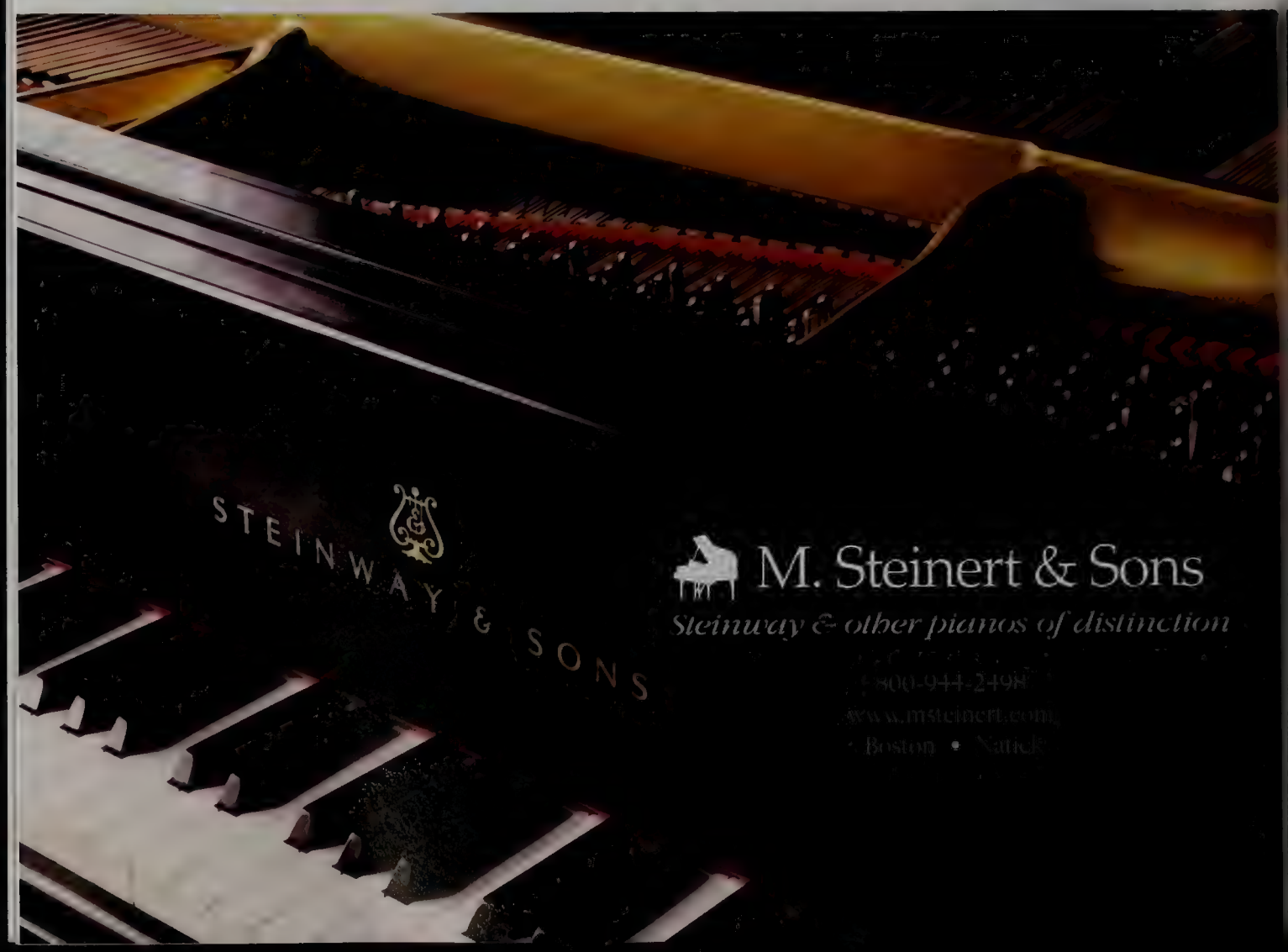
The scenario is divided into four scenes, of which the first and last take place on the Admiralty Square in St. Petersburg during the 1830s during the Shrove-Tide fair (just before the beginning of Lent). These scenes are filled with incident and with elaborate overlays of musical figures representing the surge of characters coming and going at the fair. The second and third scenes of the ballet are interiors, devoted



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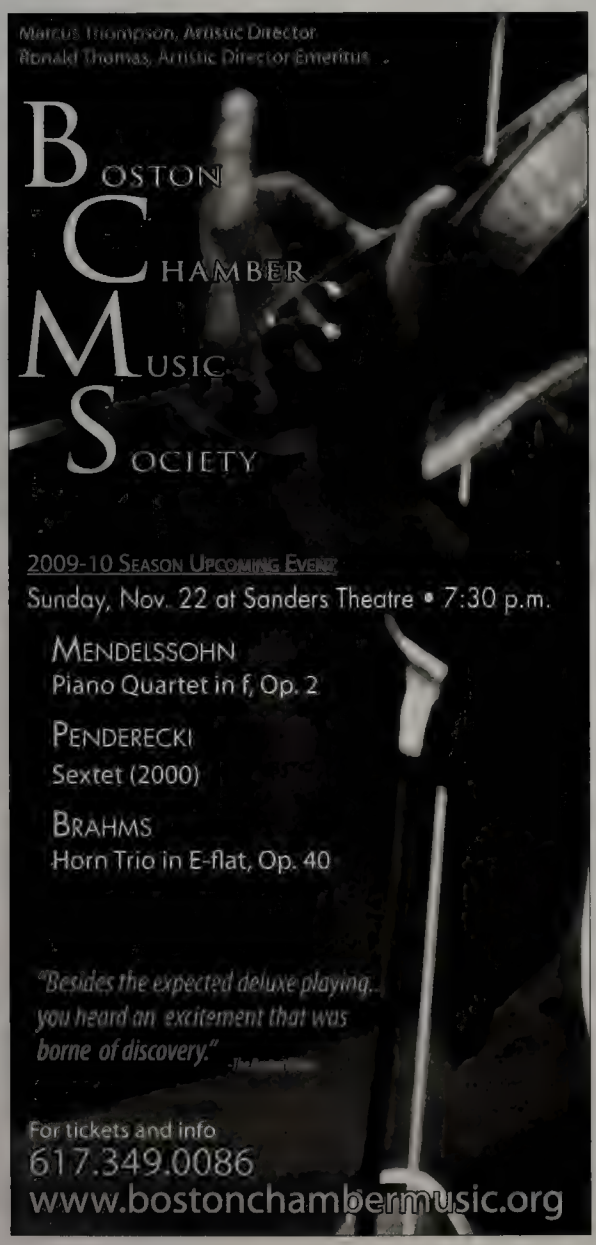
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to the private emotional life of the puppet Petrushka, who is in love with the ballerina, while she in turn is enchanted by the Moor. Only at the very end of the work do the "public" and "private" worlds—or should one say "reality" and "fantasy"?—become entangled with one another.

The "plot" as such can be briefly told: the crowds at the fair are drawn to a small theater, where a showman opens the curtains to reveal three lifeless puppets, Petrushka (a sad clown), the pretty but vacuous ballerina, and the exotic but dangerous Moor. He charms them into life with his flute and they execute a dance, first jiggling on their hooks on the stage, then—to the astonishment of the spectators—coming down from the theater and dancing among the crowd.

The second scene begins as Petrushka is kicked or thrown into his little cell. He picks himself up and dances sadly, conscious of his grotesque appearance. He wants to win over the ballerina, but when she enters, his ecstatic dance of joy is so







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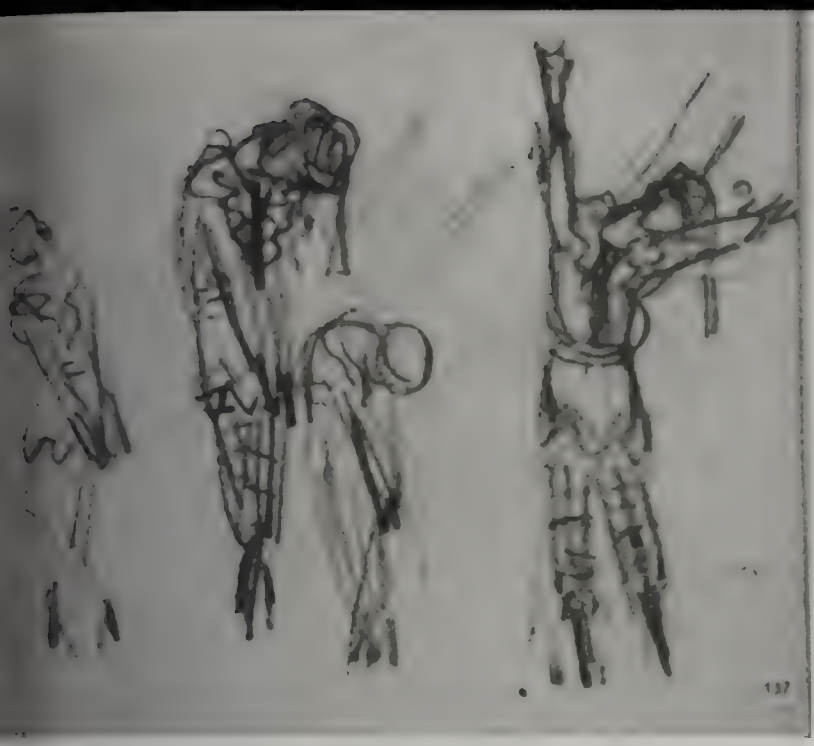
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Sketches of Nijinsky as Petrushka in the second tableau

uncouth that she flees. The third scene takes place in the Moor's cell. The ballerina captivates him, but their tryst is interrupted by the entrance of the jealous Petrushka. They quarrel, and the powerful Moor throws him out.

The final scene reverts to the main square, where the revelry has reached a new height. Crowds surge forward as all seek to celebrate the final evening before the start of Lent. Suddenly a commotion is heard in the little theater; Petrushka races out, closely pursued by the Moor, who strikes him down with a scimitar. The crowd is stunned by this apparent murder, and the showman is summoned. He, the supreme rationalist, demonstrates that the "body" is nothing more than a wooden puppet stuffed with sawdust. The crowd disperses. As the showman starts to drag the puppet offstage, he is startled to see Petrushka's ghost on the roof of the little theater, thumbing his nose at the showman and at all who have been taken in by his tricks.

The first and last tableaux, which take place in the "real" world of the fair, have little in the way of storytelling; instead they rely on multiplicity of incident to suggest the throngs and the surge of life. The orchestra is full and busy, enlivened by various layers of frenzied activity. The inner tableaux differ strikingly in musical character. The orchestra often plays in smaller units, the music is more disjunct, and there is a marked avoidance of the folk material that fills the "public" sections of the score. Even the scale on which Stravinsky builds his melodies and harmonies is different. Here he exploits what theorists call the "octatonic" scale, a pattern especially favored by Stravinsky; it is a series of eight pitches alternating half-steps and whole-steps within the octave. Even without the visual element, the shape and character of the story are projected in Stravinsky's score.

We know that *Petrushka* was first conceived as a *Konzertstück* for piano and orches-

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tra, and the music that Stravinsky wrote first corresponds to the Russian Dance at the end of the first tableau and the bulk of the second tableau, in which the piano plays a central role. But once he had embarked on the full-scale ballet, Stravinsky rather surprisingly forgot his musical protagonist, and the piano scarcely appears again, even when Petrushka is supposed to be onstage. When he rescored the work in 1946-47, Stravinsky corrected this oversight to some extent and gave the piano considerably more to play. It is usually claimed that Stravinsky's sole motivation for the revised orchestration was to enable him to copyright the work again, so that he could collect performance royalties. Though the financial consideration certainly played a role in Stravinsky's thinking, Robert Craft notes (in an appendix to the first volume of Stravinsky correspondence that he edited) that many of the changes had been marked by Stravinsky years earlier as improvements that he desired after the experience of hearing *Petrushka* frequently in performance. In addition to increasing the piano part, the revision was also designed to correct many mistakes that had not been caught in the original edition and incorporate second thoughts to improve the projection of musical lines. Generating income from performance fees was a happy by-product.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

"PETRUSHKA" CAME TO THE UNITED STATES *with the Russian Ballet and was danced here for the first time on January 24, 1916, at the Century Theatre in New York; Ernest Ansermet conducted, with Leonid Miassine (later Massine) as Petrushka, Lydia Lopokova as the ballerina, and Adolf Bolm as the Moor. The same cast gave the work at the Boston Opera House on February 4, 1916.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of any music from "Petrushka" were on November 26 and 27, 1920, when Pierre Monteux conducted a suite consisting of the Russian Dance from the first scene and the whole of the second and fourth scenes. Later, Serge Koussevitzky, Richard Burgin, Stravinsky himself, Ernest Ansermet, Leopold Stokowski, and Erich Leinsdorf all conducted suites assembled in various ways from the full score. Leonard Bernstein was the first conductor to give the complete 1911 score with the Boston Symphony, in January 1948. Since then, Monteux, Leinsdorf, Sarah Caldwell, Charles Dutoit, Bernard Haitink, and Dennis Russell Davies have also led BSO performances of the 1911 version, the most recent Tanglewood performance being Dutoit's on August 28, 2004, and the most recent subscription performances being Dutoit's in March 2009 (Dutoit also having led the 1911 score with the BSO at Symphony Hall in April 1985 and at Tanglewood in 1987 and 1998). In February 1946 the composer conducted a hybrid suite in a pair of BSO concerts, playing the first tableau in the revised version, just finished, and the fourth tableau in the 1911 version. Since then, the revised score has been played by the BSO under Eleazar de Carvalho, Jorge Mester, Seiji Ozawa, Alain Lombard, Michael Tilson Thomas, Sergiu Comissiona, Klaus Tennstedt, Simon Rattle, Kent Nagano (the most recent Tanglewood performance, on August 15, 1997), and David Zinman (the most recent subscription performances, in March 2000).*

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To Read and Hear More...



The Honegger entry in the 2001 edition of The New Grove Dictionary of Music and Musicians is by Geoffrey K. Spratt; the 1980 Grove article was by Fritz Muggler. An autobiography compiled from a series of interviews, published as *Je suis compositeur*, appeared in Paris in 1951; an English-language version, *I Am a Composer*, was published not long after Honegger's death. A useful online "*Site Honegger*" can be found at www.arthur-honegger.com.

Fabio Luisi has recorded the *Pastorale d'été* in a three-disc set of Honegger's orchestral works with the Orchestre de la Suisse Romande (Cascavelle). The composer's own recording, with the ORTF National Orchestra, can be found on the disc "Honegger Conducts Honegger" (Dutton Laboratories). Other recordings include Jean Martinon's with the ORTF National Orchestra (EMI), Michel Plasson's with the Orchestre du Capitole de Toulouse (Deutsche Grammophon), and Leonard Bernstein's with the New York Philharmonic (Sony).

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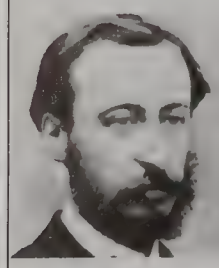
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The easiest place to read about Saint-Saëns in English is The New Grove Dictionary of Music and Musicians; the entry in the 2001 revised Grove is an expansion by Sabina Teller Ratner of the material by James Harding and Daniel M. Fallon that appeared originally in the 1980 Grove. A 2004 French-language biography of the composer, Jean Gallois's *Charles-Camille Saint-Saëns*, has not yet been translated into English (Mardaga). Worth seeking out are *Saint-Saëns and his Circle* by James Harding (Humanities) and *French Piano Music* by the great French pianist Alfred Cortot (1877-1962), whose observations on Saint-Saëns's music retain their interest (Da Capo).

Noteworthy complete sets of the five Saint-Saëns piano concertos include Stephen Hough's with Sakari Oramo and the City of Birmingham Symphony Orchestra (Hyperion, in that company's "Romantic Piano Concerto" series), Pascal Rogé's with Charles Dutoit and the Royal Philharmonic (London/Decca), and Jean-Phillipe Collard's with André Previn and (again) the Royal Philharmonic (EMI).



The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include *The Cam-*

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bridge Companion to Stravinsky, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press); Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback); Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press); Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Stravinsky himself recorded the 1947 version of *Petrushka* with the Columbia Symphony Orchestra (Sony); his earlier recording, of the 1911 version with the New York Philharmonic, has also been reissued (Pearl). Pierre Monteux recorded the original 1911 version of *Petrushka* famously with the Boston Symphony Orchestra in 1959 (RCA); a Monteux/BSO telecast from shortly before the RCA sessions has been issued on DVD (VAI, also including Brahms's *Tragic* Overture and Hindemith's *Nobilissima visione*). Seiji Ozawa recorded the 1947 version with the BSO in 1969, with Michael Tilson Thomas as pianist (RCA). Serge Koussevitzky recorded a suite from *Petrushka* with the BSO in 1928 (originally Victor; reissued on BSO Classics). Recordings of the 1911 version also include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), and Charles Dutoit's first with the London Symphony Orchestra (Deutsche Grammophon), later with the Montreal Symphony (Decca).

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Fabio Luisi

Making his Boston Symphony Orchestra debut with these concerts, Fabio Luisi began his appointment as music director of the Dresden Semperoper and chief conductor of the Dresden Staatskapelle in the fall of 2007. He has been chief conductor of the Vienna Symphony since 2004, and he has been appointed music director of the Pacific Music Festival in Sapporo, Japan, beginning in 2010. Mr. Luisi has previously served as artistic director of the MDR in Leipzig (1999-2007), music director of the Orchestre de la Suisse Romande (1997-2002), chief conductor of the Tonkünstlerorchester in Vienna (1995-2000), and artistic director of the Graz Symphony (1990-1996). Fabio Luisi maintains an active schedule of guest engagements with international orchestras and opera companies. He has appeared with the Orchestre de Paris, Bayerischer Rundfunk, Berlin Philharmonic, the NHK Symphony in Tokyo, Munich Philharmonic, the Santa Cecilia Orchestra in Rome, and the Royal Concertgebouw Orchestra in Amsterdam, and he is a frequent guest at the Vienna Staatsoper, Bayerische Staatsoper, Deutsche Oper Berlin, and Berlin Staatsoper. His 2002 debut at the Salzburg Festival was with Richard Strauss's *Die Liebe der Danae*, and he returned the following season for Strauss's *Die ägyptische Helena*. During 2009-10, in addition to concerts in Dresden, he will tour with the Staatskapelle to major European capitals, including Paris, Vienna, Amsterdam, Hamburg, Zurich, Brussels, and Milan. At the Semper Oper he will conduct new productions of *La traviata* and Schmidt's *Notre Dame* as well as revivals of *Falstaff*, *Der Rosenkavalier*, *Salome*, *Il trovatore*, *Tosca*, and three operas in its *Ring* cycle. He will also tour extensively with the Vienna Symphony in Europe and in Japan. The summer of 2010 brings several concerts at the Pacific Music Festival in Sapporo. Guest engagements include a new production of *Tosca*

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at the Bayerische Staatsoper in Munich, his debut this week with the Boston Symphony Orchestra, and a return to the Metropolitan Opera for productions of *Le nozze di Figaro*, *Elektra*, and *Hansel and Gretel*. Fabio Luisi made his American debut in 2000 with both the New York Philharmonic, and with Lyric Opera of Chicago in a new production of *Rigoletto*. He made his Metropolitan Opera debut in 2005 with *Don Carlo*, returning in 2007 for a new production of *Die ägyptische Helena* as well as for *Simon Boccanegra* and *Turandot*. His recordings include rare Verdi operas (*Jérusalem*, *Alzira*, and *Aroldo*), Salieri's *La locandiera*, Bellini's *I puritani*, and symphonic repertoire of Honegger, Respighi, and Liszt. He is currently recording all of Strauss's symphonic works with the Staatskapelle for Sony Classical. Born in Genoa in 1959, Mr. Luisi began piano studies at the age of four, received his diploma in 1978 from the Conservatorio Nicolò Paganini, and later studied conducting with Milan Horvat at the Conservatory in Graz.

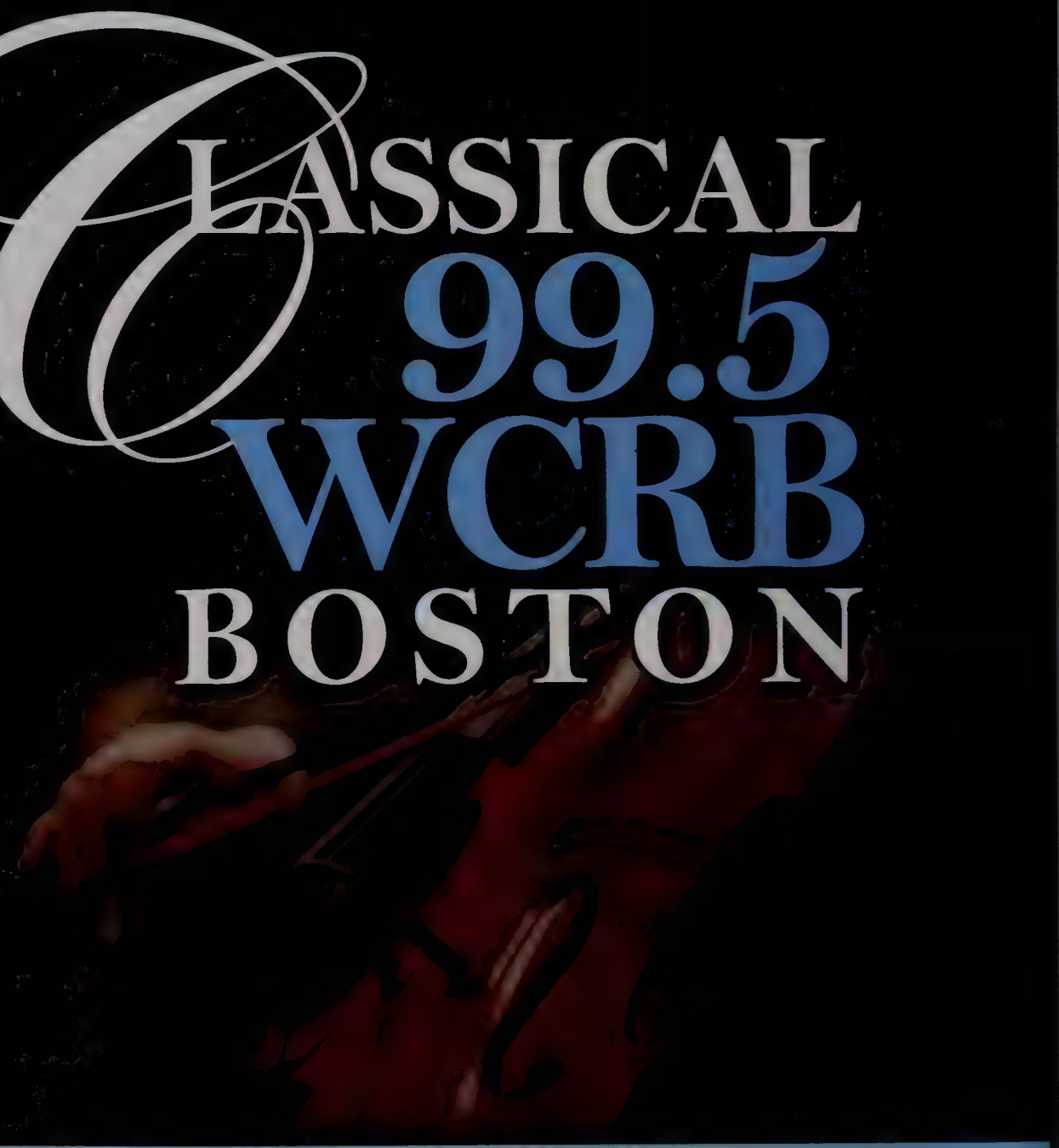


Lise de la Salle

In just a few years, through her international concert appearances and her award-winning recordings, twenty-one-year-old Lise de la Salle has established a presence as one of today's most exciting young artists. In addition to this week's debut with the Boston Symphony Orchestra, her 2009-10 season includes her debut in the Musikverein with the Vienna Symphony, and her first subscription concerts with the Los Angeles Philharmonic and James Conlon, under whose direction she also appeared at the 2009 Aspen and Ravinia festivals. In this and recent seasons, Ms. de la Salle's appearances include recitals in Paris, London (Wigmore Hall), the Lucerne Festival Piano Series, Stuttgart, Copenhagen, Luxemburg, Salzburg, and the Verbier Festival. Other engagements include the Philharmonia Orchestra in London, the Dresden Staatskapelle, the Stuttgart Radio Orchestra, and the Munich Philharmonic. Her 2008-09 season included performances in Berlin, London, and Paris, with the Minnesota Orchestra, at the Hollywood Bowl with the Los Angeles Philharmonic, and recitals in San Francisco, for the Gilmore International Keyboard Festival, and at Duke University. She records exclusively for the Naïve label. Two of her recordings—of Liszt's, Prokofiev's, and Shostakovich's first piano concertos, and of works by Bach and Liszt—were named *Gramophone*'s "Recording of the Month," and she was recently the subject of a multi-page feature in *Vanity*

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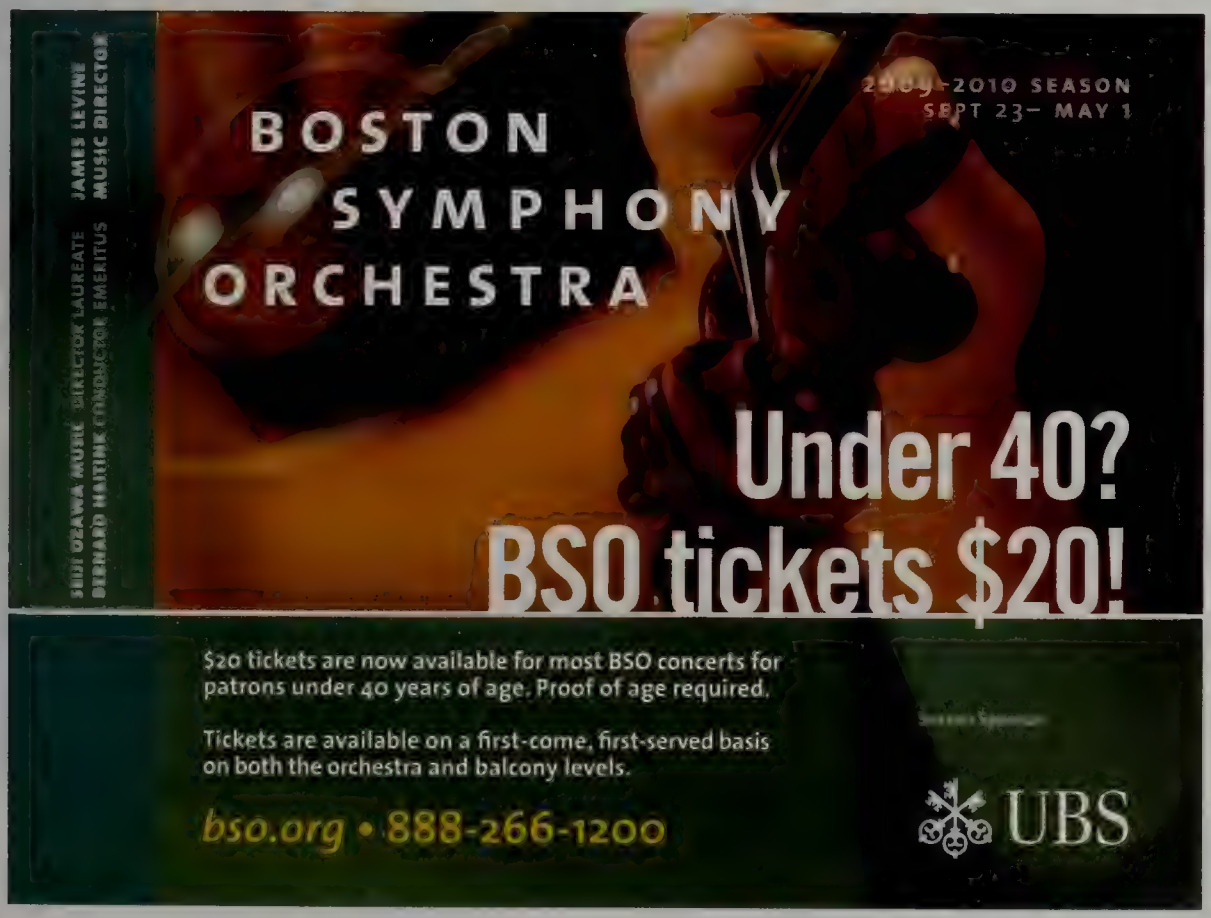
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Fair Germany. Highlights of recent seasons also include recitals in New York, Montreal, Vancouver, Quebec, St. Paul, and Miami, among other cities; her Lincoln Center debut performing Liszt's Piano Concerto No. 1 with the Orchestra of St. Luke's conducted by Keith Lockhart; tours with orchestras in the Far East; recitals throughout France and Germany, and concerto appearances in Lisbon, Copenhagen, St. Petersburg, and Lyon. Lise de la Salle won the 2003 European Young Concert Artists Auditions in Paris and the 2004 Young Concert Artists International Auditions in New York; the organization presented her in her New York and Washington, D.C., debuts. In 2000 she won first prize and the Bärenreiter Award at the Ettlingen International Competition in Germany. Winner of the "Groupe Banque Populaire Natexis" Prize, she has also won first prize in many French piano competitions, including the Steinway, Sucy, Vulaines, and Radio-France competitions. She made her first tour of Japan in spring 2004 with the Auvergne Orchestra and has participated in such European festivals as Schleswig-Holstein, St. Riquier, Festival du Haut Limousin, and Roque d'Anthéron. Born in Cherbourg, France, in 1988, Lise de la Salle began studying piano at four and gave her first concert at nine in a live broadcast on Radio-France. At thirteen, she made her concerto debut in Avignon and her Paris recital debut before going on tour with the Orchestre National d'Île de France. After receiving special permission, at age eleven, to enter the Paris Conservatoire Supérieur de Musique, studying with Pierre Réach, she graduated in 2001 and took postgraduate studies with Bruno Rigutto. She has worked closely with Pascal Nemirovski since 1997 and also studied with Genevieve Joy-Dutilleux. For more information, visit www.lisedelasalle.com.




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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community-outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season, as well as funding special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $1,000 or more to the BSO last fiscal year through June 2009.

For more information, contact Ryan Losey, Director of Foundation and Government Relations, at (617) 638-9462 or rlosey@bso.org.

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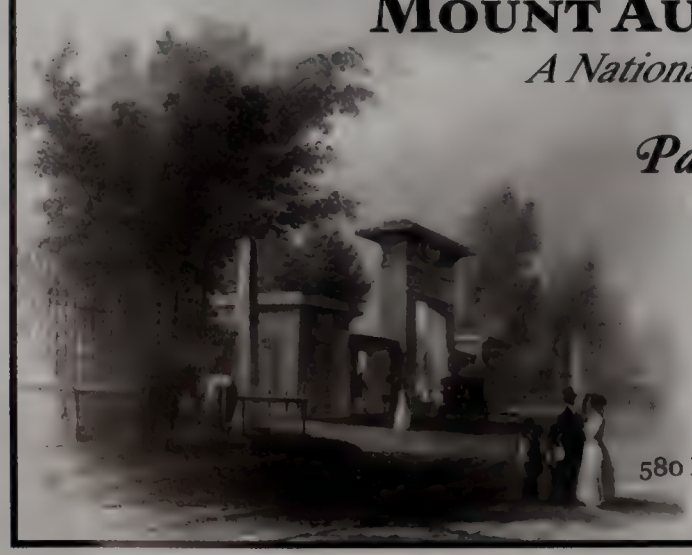
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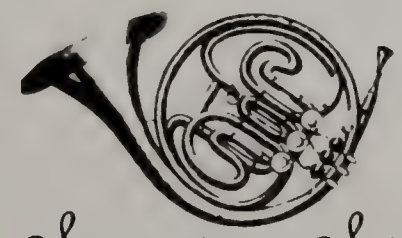
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BOSTON SYMPHONY ORCHESTRA

Next Program...

Thursday, November 19, 8pm
Friday, November 20, 1:30pm
Saturday, November 21, 8pm

BERNARD HAITINK conducting

DEBUSSY "NOCTURNES"

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WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

IBERT CONCERTO FOR FLUTE AND ORCHESTRA

Allegro
Andante
Allegro scherzando

SIR JAMES GALWAY

{ I N T E R M I S S I O N }

BRAHMS SYMPHONY NO. 1 IN C MINOR, OPUS 68

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

PRE-CONCERT TALKS BY ELIZABETH SEITZ OF THE BOSTON CONSERVATORY

This program celebrates the 70th birthday year of legendary Irish flutist Sir James Galway *and* the 80th birthday year of BSO Conductor Emeritus Bernard Haitink, who leads Sir James and the orchestra in the Flute Concerto of the 20th-century French composer Jacques Ibert, a delightfully effervescent and lyrical work not played by the BSO since 1954. Debussy's *Nocturnes* for orchestra, a triptych of exotically and colorfully scored tone paintings from 1899, begin these concerts. Completing the program is Brahms's Symphony No. 1. Haunted by the symphonic accomplishments of Beethoven, Brahms wrestled for years with the idea of writing a symphony before finally completing this piece in 1876, when he was forty-three. It is now a central work in the repertoire and a monument of the symphonic literature.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'B'	November 19, 8-10
Friday 'B'	November 20, 1:30-3:30
Saturday 'B'	November 21, 8-10

BERNARD HAITINK, conductor
SIR JAMES GALWAY, flute
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY	*Nocturnes*
IBERT	Flute Concerto
BRAHMS	Symphony No. 1

Tuesday	November 24, 8-9:50 (Non-subscription)
Friday 'A'	November 27, 1:30-3:20
Saturday 'A'	November 28, 8-9:50
Tuesday 'B'	December 1, 8-9:50

SIR ANDREW DAVIS, conductor
JOSHUA BELL, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
STRAVINSKY	Symphony in Three Movements
BRAHMS	Violin Concerto

Wednesday, December 2, 7:30pm (Open Rehearsal)

Thursday 'C'	December 3, 8-10:05
Friday 'B'	December 4, 1:30-3:35
Saturday 'A'	December 5, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor
FRANK PETER ZIMMERMANN, violin

BARTÓK	Divertimento for String Orchestra
MARTINŮ	Violin Concerto No. 2
DVOŘÁK	Symphony No. 8

Wednesday, January 6, 7:30pm (Open Rehearsal)

Thursday 'A'	January 7, 8-10:05
Friday 'A'	January 8, 1:30-3:35
Saturday 'B'	January 9, 8-10:05
Tuesday 'C'	January 12, 8-10:05

TON KOOPMAN, conductor and harpsichord
YO-YO MA, cello

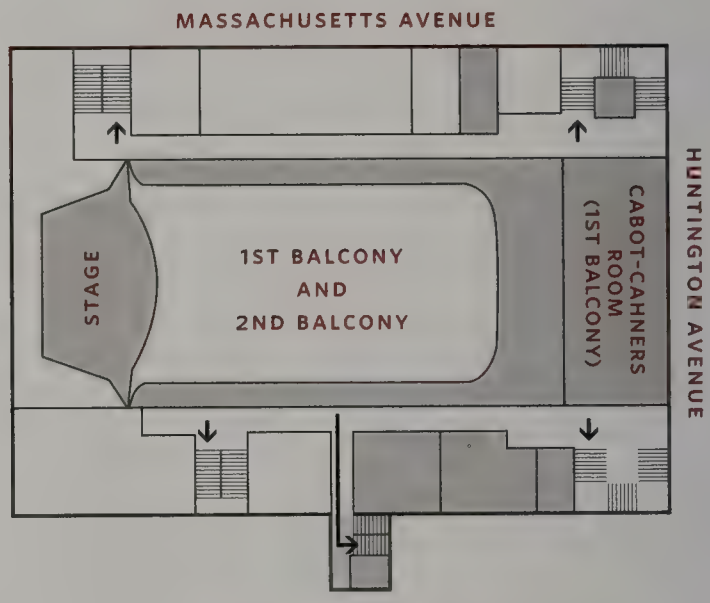
HAYDN	Symphony No. 98
HAYDN	Cello Concerto No. 1 in C
C.P.E. BACH	Symphony in G
SCHUBERT	Symphony in B minor, *Unfinished*

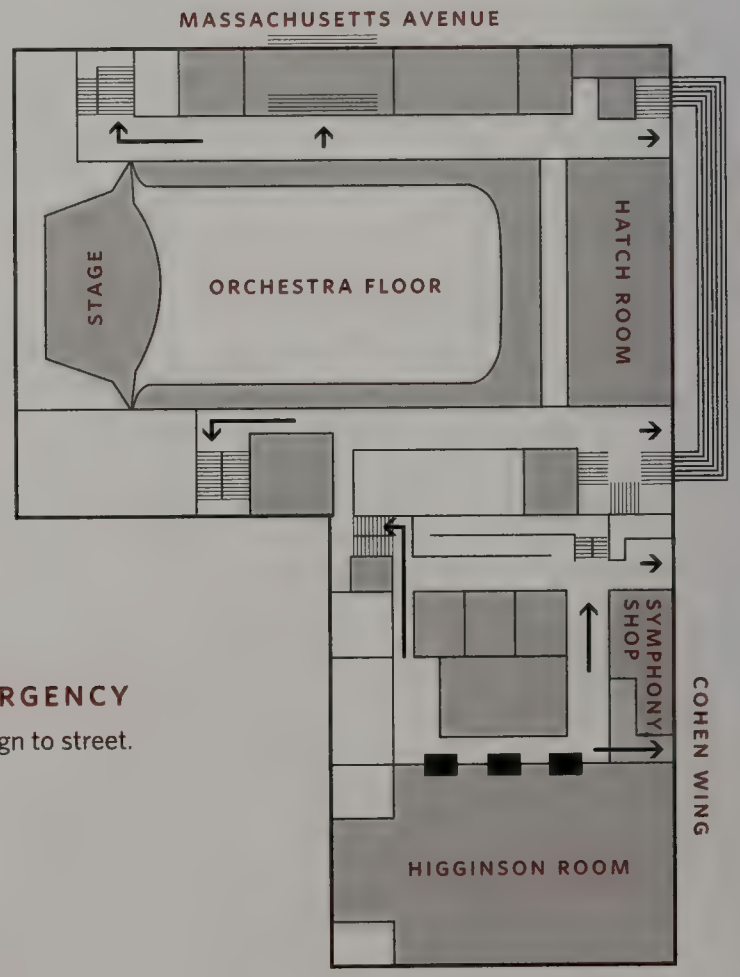
Programs and artists subject to change.

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massculturalcouncil.org

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

Ticket Resale: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat

available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

Please note that smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

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First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time. Drink coupons may be purchased in advance online or through SymphonyCharge for all performances.

Boston Symphony Broadcasts: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

BSO Friends: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please call the Friends of the BSO Office at (617) 638-9276 or e-mail friendsofthebso@bso.org. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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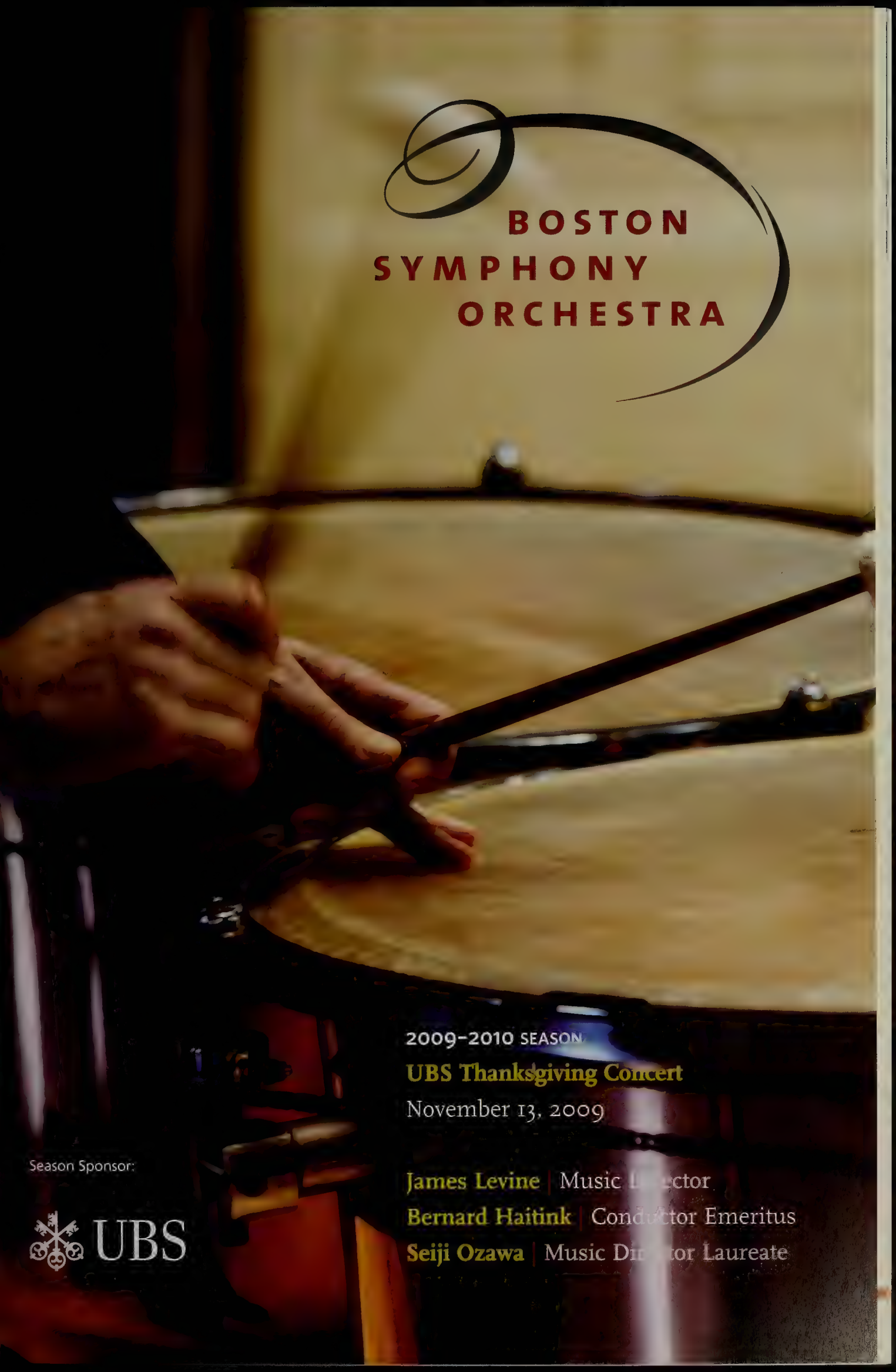
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2009–2010 SEASON

UBS Thanksgiving Concert

November 13, 2009

James Levine | Music Director
Bernard Haitink | Conductor Emeritus
Seiji Ozawa | Music Director Laureate

Season Sponsor:

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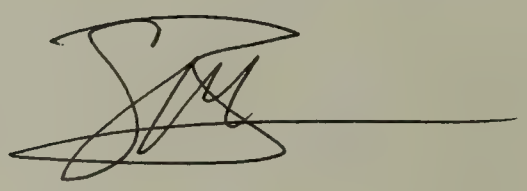
UBS Thanksgiving Concert Welcome Message

As the ongoing exclusive Season Sponsor, UBS is pleased to partner with the Boston Symphony Orchestra to bring the sixth annual UBS Thanksgiving Concert to our guests.

With Symphony Hall providing a spectacular backdrop, the evening celebrates the Thanksgiving tradition by evoking the spirit, pride, and history of both the city of Boston and this uniquely American holiday.

The BSO is a model for musical excellence where musicians demonstrate an unsurpassed level of collaboration. For UBS, this partnership reflects our philosophy of working collaboratively with our clients to deliver the customized solutions that help them pursue their financial goals. This shared philosophy is also why the firm has a long history of supporting orchestral music in the U.S. and around the world.

We would like to extend a special welcome to the Boston area school teachers who are joining us on this festive occasion. We hope you enjoy this evening's performance and wish you all a healthy and happy holiday season.



Stephen H. Brown
Managing Director,
New England Market
UBS

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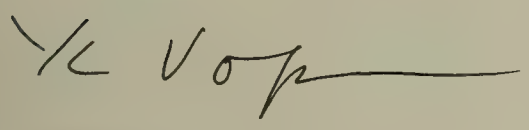
A Letter from Mark Volpe

On behalf of the Boston Symphony Orchestra, welcome to the sixth annual UBS Thanksgiving Concert.

All of us at the BSO are very thankful for our partnership with UBS, the exclusive season sponsor of the BSO since the 2003-04 season. While UBS's sponsorship helps us with our primary mission of "making music at the highest possible level of achievement," it also supports some of our community-based programs here in Boston as well.

This year we are proud to celebrate the 50th anniversary of our Youth Concert Series. Youth concerts were first introduced by BSO conductor Wilhelm Gericke in 1886, with two Saturday-morning performances for 2,000 schoolchildren each. The concerts bounced in and out of the schedule until 1959, when Harry Ellis Dickson, a first violin in the BSO and eventual Associate Conductor of the Boston Pops, recognized that Boston was the only major city in the country without an organized classical music program for children. He and a group of private citizens founded Youth Concerts at Symphony Hall, whose first performance on November 7, 1959, featured an appearance by violinist Isaac Stern. Youth Concerts at Symphony Hall merged with the BSO in 1976 and became our Education Department. Today the program has grown into a week-long Youth and Family Concert Series, reaching over 10,000 students annually, many of whom are hearing a symphony orchestra for the very first time. In addition to these concerts, our Education Office oversees a wide range of activities, including professional development workshops for teachers, visits by BSO musicians to inner city schools, and an annual collaboration with UBS to invite over 200 teachers from around the Commonwealth to the UBS Thanksgiving Concert. At a time when funding for arts programs in our schools is consistently under fire, these concerts and in-school activities are more vital than ever to ensure a bright future for classical music.

I'd like to thank all of you for joining us at Symphony Hall tonight, and on behalf of the BSO, best wishes for a happy and healthy Thanksgiving holiday.



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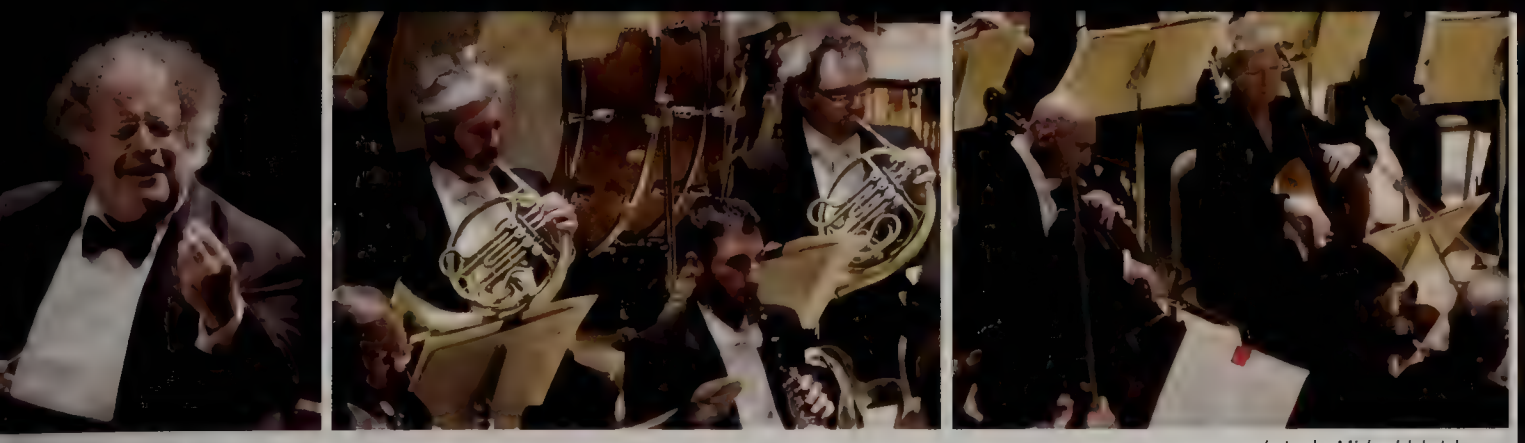
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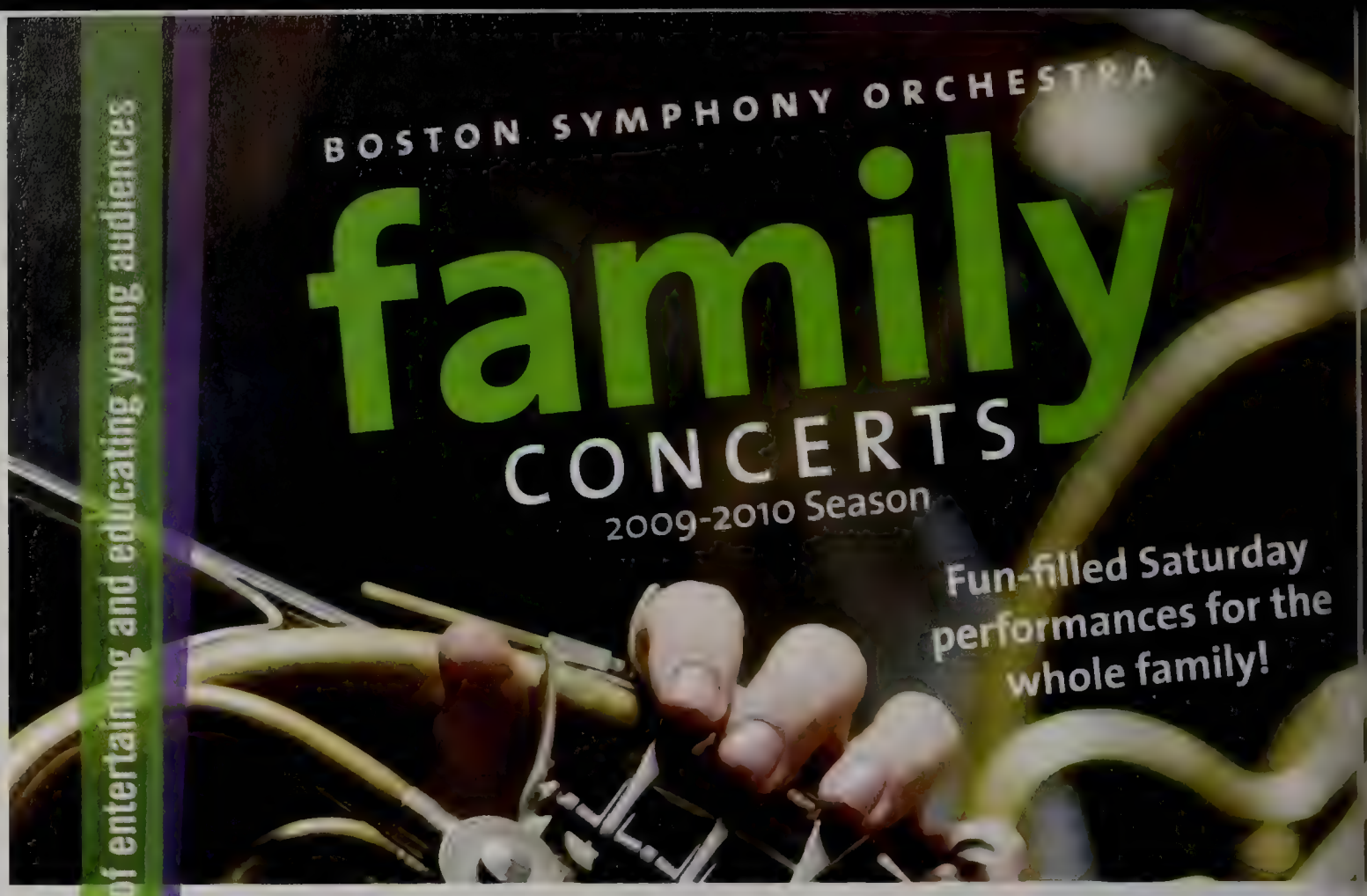
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BSO News

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. To celebrate Sir James Galway's 70th birthday, ticket holders for the BSO concert on Saturday, November 21, are invited to a reception in Higginson Hall after the performance. A post-concert holiday reception is scheduled for Saturday, December 5, also in Higginson Hall. Ticket holders for the concert on Tuesday, January 19, are invited to a post-concert reception with the evening's soloist, violinist Nikolaj Znaider. Please check bso.org for further details.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses Honegger, Saint-Saëns, and Stravinsky. In the weeks ahead, Elizabeth Seitz of The Boston Conservatory discusses Debussy, Ibert, and Brahms (November 19-21) and BSO Director of Program Publications Marc Mandel discusses Debussy, Stravinsky, and Brahms (November 24-December 1). The BSO's Pre-Concert Talks are supported by New England Coffee.

Beethoven and the BSO's Online "Classical Companion"

In conjunction with the BSO's recent complete Beethoven symphony cycle, "Classical Companion," the Boston Symphony Orchestra's interactive educational website, allows visitors to the site to explore Beethoven and his music through online multimedia materials. In addition to informative essays, historical photographs, and music, there are video segments by composer/Beethoven scholar Jan Swafford of The Boston Conservatory discussing each of Beethoven's symphonies; a video lecture by Harvard professor Thomas Forrest Kelly on Beethoven's Symphony No. 9, taken from this past summer's One Day University at Tanglewood, and an interactive module that invites visitors to explore sonata form via Beethoven's symphonies. Visit www.bso.org/classicalcompanion.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 36 OF THIS PROGRAM BOOK.

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

BSO Members in Concert

Collage New Music, founded by BSO percussionist Frank Epstein, opens its 38th anniversary season on Monday, November 16, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge. Led by BSO Assistant Conductor Julian Kuerti, the group performs Tristan Murail's *La Barque Mystique*, Gérard Pesson's *Le Gel, par jeu*, Gérard Grisey's *Talea*, and Peter Maxwell Davies's *Eight Songs for a Mad King* featuring baritone Brian Church. General admission is $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

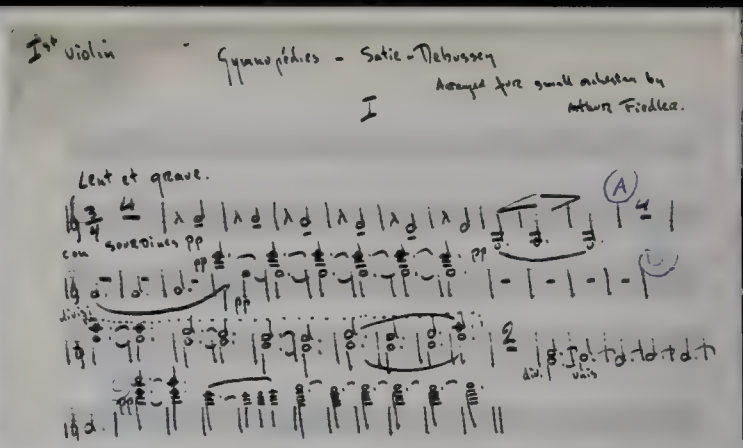
Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's String Trio in E-flat, Op. 3, Wolf's *Italian Serenade* for string quartet, and Dvořák's String Quartet in F, Op. 96, *American*, on Friday, November 20, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, November 22, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Tatiana Dimitriades, violinist Zina Schiff, and BSO violist Rebecca Gitter. Tickets are $24, with discounts for seniors and students. Visit bostonartistsensemble.org or call (617) 964-6553, for more information.

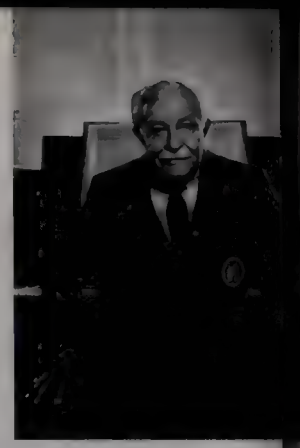
BSO principal bass Edwin Barker is soloist in the Boston premiere of John Harbison's Concerto for Bass Viol and Orchestra with the Boston University Symphony Orchestra on Tuesday, December 8, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. David Hoose and Tiffany Chang conduct this program, which also includes the overture to Verdi's *I vespri siciliani* and Schumann's Symphony No. 2. Admission is free and open to the public. For information, call (617) 353-8724 or (617) 353-8725.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.







ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

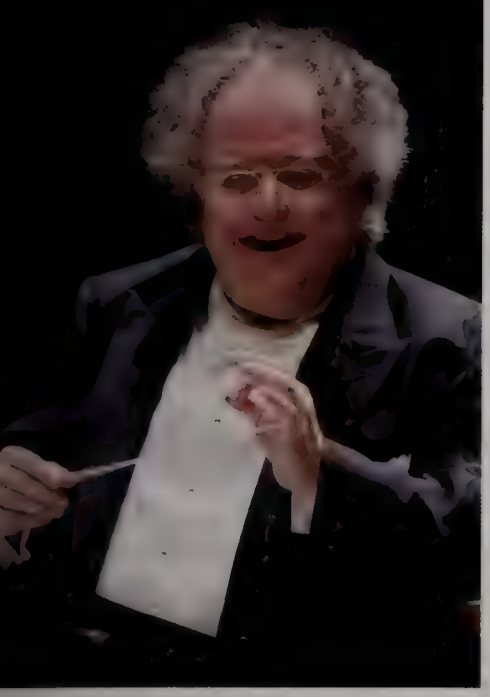
In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in

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2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

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BERNARD HAITINK
Conductor Emeritus
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Music Director Laureate

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Edward and Bertha C. Rose chair

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Ikuko Mizuno
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Associate Principal
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photos by Michael J. Lutch

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Mildred B. Remis chair, endowed in perpetuity in 1975

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James and Tina Collias chair

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Benjamin Wright
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Margaret and William C. Rousseau chair, fully funded in perpetuity

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Barbara Lee chair

Daniel Bauch
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HARP

Jessica Zhou
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Tanglewood Festival Chorus
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STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

$\dot{S}$ *on sabbatical leave*

\# *on leave*

JAMES LEVINE
MUSIC DIRECTOR

2009–2010
SEASON

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

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BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

UBS THANKSGIVING CONCERT

Friday, November 13, 8:30pm

FABIO LUISI conducting

SAINT-SAËNS PIANO CONCERTO NO. 2 IN G MINOR, OPUS 22

Andante sostenuto
Allegro scherzando
Presto

LISE DE LA SALLE

PROGRAM NOTE BEGINS ON PAGE 19.

{ I N T E R M I S S I O N }

STRAVINSKY "PETRUSHKA," BURLESQUE IN FOUR SCENES
(REVISED VERSION OF 1947)

The Shrove-Tide Fair
Petrushka's Room
The Moor's Room
The Shrove-Tide Fair (toward evening)

VYTAS BAKSYS, PIANO

PROGRAM NOTE BEGINS ON PAGE 23.

UBS IS PROUD TO SPONSOR THE BSO'S 2009-2010 SEASON.

This concert will end about 9:55.

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Camille Saint-Saëns

Piano Concerto No. 2 in G minor, Opus 22

CAMILLE SAINT-SAËNS was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his Piano Concerto No. 2 in Paris in April and May 1868, and played the solo part in the first performance on December 13 that year at a Concert Populaire in the Salle Pleyel, Paris, with Anton Rubinstein conducting.

IN ADDITION TO THE SOLO PIANO, the score of Saint-Saëns's Piano Concerto No. 2 calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. The last movement includes three notes for (optional) cymbals.

If Saint-Saëns had been just a pianist, he would have been as famous and as acclaimed as Anton Rubinstein, Leschetizky, Paderewski, or any other lion of the age. His piano concertos, all of which he played himself, provide scintillating evidence of his astonishing technique both in weight and nimbleness. Yet playing the piano was only one of many activities, not all of them concerned with music, that consumed him over a very long life. He was an immensely productive composer, of course, producing music "as an apple-tree bears apples," as he described it himself. No genre of music was untouched: operas, symphonies, concertos, tone poems, chamber music, songs, choral music, all in abundance; even a film score, one of the first ever composed. For many years he was organist at the Madeleine church in Paris; he conducted frequently; he wrote articles for the press and published half a dozen books; he wrote poetry and plays; he took a close interest in astronomy, archaeology, philosophy, and classical literature; he spoke many languages and traveled all over Europe giving concerts, including a series of all of Mozart's piano concertos in London; he went to Scandinavia, Russia, Indo-China, and Uruguay; he was involved in the whole spectrum of music-making in France for all of his career, and was a prime mover in the Société Nationale de Musique. His tastes ranged effortlessly from Wagner to the Baroque, and the composers he most admired were Mozart, Rameau, Gluck, Schumann, Berlioz, and Liszt. He was a modernist and a reactionary at the same time, an atheist who composed a huge quantity of religious music, a deeply serious and

thoughtful composer whose best-known work is the frivolous *Carnival of the Animals*.

Such a man is rare in any culture, and now that we test his achievement solely by his music and his writings, his immense gifts are not so readily appreciated. Much of his music is bound to remain in obscurity, and there are few who would be bold enough to measure his achievement as a composer against Wagner or Verdi or Brahms. His works are appealing, superbly crafted, and full of surprises. Only at rare moments (such as in the second act of his opera *Samson and Delilah*) does he shake the heavens. He is very French in his desire to impress his hearers with the delicacy and *rightness* of every movement, to display impeccable taste, and to paint always in sensitive colors. His word-setting is faultless, his fugues are full of ingenious invention. His piano writing bears the signature of a brilliant pianist, and it takes a player of special gifts to throw off those cascades of scales and arpeggios as though they were the easiest thing in the world—as for him they were.

His first four piano concertos appeared at steady intervals between 1858 and 1875, with a fifth following much later in 1896. The Second has always been the most popular of the five. It was requested by the great Russian pianist and composer Anton Rubinstein, a frequent visitor to Paris, who was planning to appear as conductor in Paris's Salle Pleyel. Saint-Saëns agreed to compose a concerto for the occasion, and with a deadline three weeks away he completed the task in seventeen days. Eleven further days, between May 2 and May 13, 1868, were needed to prepare the orchestra for the first performance. Later that year he played it again on his regular autumn tour to Germany, in the Leipzig





Pianist/composer/conductor Anton Rubinstein, who led the first performance of Saint-Saëns's Piano Concerto No. 2 with the composer as soloist

Gewandhaus on October 15, and he kept it in his concert repertoire for the rest of his life, playing it for the last time with the Boston Symphony Orchestra in 1906.

The concerto's grand opening reminds us that Saint-Saëns was an organist, the "greatest organist in the world" in the judgment of Liszt, no mean organist himself. The style is that of Bach's organ fantasias. One can imagine the pedal holding the low G while the two hands appear to improvise in the upper register. After a strong entry from the orchestra the piano presents the first main theme. Fauré told the pianist Alfred Cortot that this theme was borrowed from a *Tantum ergo* he had written, which perhaps occurred when Fauré was a pupil of Saint-Saëns, since none of the three works by Fauré with the title *Tantum ergo* contains the theme. In any event, the two remained close friends for nearly sixty years, so no sense of injury can be imputed to the younger man.

The tempo of the first movement is broad, not the Allegro that most concertos offer. It has real substance as well as opportunities for deft fingerwork from the soloist, and it can also generate considerable force for the return of the main theme. The Bach-like introduction returns to round off the movement, this time accompanied by the strings, a touch that Liszt particularly admired.

The remaining two movements are both swift, and both quite distinct in character from the first movement. The scherzando second movement is delightfully playful, requiring the timpani to set the pace and with at least two strongly memorable tunes to take home. The horns too are allowed to tease the soloist, and the feathery ending is worthy of the master of fairy music, Mendelssohn.

The finale is a breakneck tarantella that keeps the soloist fully occupied with scarcely a moment's respite. A secondary brief idea with a trill as its marker, repeated many times, at least requires only one hand at a time. The cascade of notes stops only for some huge

alternating chords with both hands plunging from low to high and back again, but from there to the end the torrential flow is unstoppable.

We are left in no doubt of Saint-Saëns's effortless virtuosity as a pianist and also of his range as a composer. The earnest, churchy tone of the first movement is set in relief by the playfulness of the second and the whirlwind *perpetuum mobile* of the third.

Liszt thought the scherzo needed more development and complications, but Saint-Saëns quite properly declined to revise his score despite his profound admiration for Liszt and his acknowledged indebtedness to that unrivalled keyboard virtuoso. The concerto's eternal popularity and unfailing effectiveness suggest that the composer was right.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

THE FIRST AMERICAN PERFORMANCE OF SAINT-SAËNS'S PIANO CONCERTO NO. 2 *took place on February 3, 1876, in a concert of the Harvard Musical Association at the Music Hall in Boston; Benjamin J. Lang was soloist, with Carl Zerrahn conducting.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Saint-Saëns's Piano Concerto No. 2 took place on December 8 and 9, 1882, with pianist Otto Bendix and Georg Henschel conducting. Subsequent BSO performances featured Helen Hopekirk as soloist (also with Henschel); Alexander Lambert, Alfred Holders, Harold Bauer, Heinrich Gebhart, Antoinette Szumowska, Louis Bachner, and, playing just the scherzo, Hopekirk again (all with Wilhelm Gericke conducting); Mrs. H.H.A. Beach, Martinus Sieveking, and Szumowska (with Emil Paur); Saint-Saëns himself (with Karl Muck, in November/December 1906 in Boston and Washington—the last occasions on which the composer himself played the solo part); Bachner, Laeta Hartley, and Frances Nash (also with Muck); Tina Lerner, Germaine Arnaud, and Katharine Gorden (with Max Fiedler); Nash (Ernst Schmidt); Mischa Levitzki (Henri Rabaud); Madeleine Brand and Percy Grainger (Pierre Monteux); Elly Kassman (Serge Koussevitzky); Jeanne Marie Darré (Charles Munch); Theodore Lettvin (William Steinberg); André Watts (Seiji Ozawa); Yefim Bronfman (Hugh Wolff); Watts (the most recent Tanglewood performance, on August 2, 1998, with James DePreist), and Dubravka Tomsic (the most recent subscription performances, in November 1998 with Federico Cortese).*



Igor Stravinsky

"Petrushka," Burlesque in four scenes (1947 version)

IGOR FEDOROVICH STRAVINSKY was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed "Petrushka" at Lausanne and Clarens, Switzerland, at Beaulieu in the south of France, and in Rome, between August 1910 and May 26, 1911. The first performance was given by Diaghilev's Ballets Russes at the Théâtre du Châtelet, Paris, on June 13, 1911. Scenario, scenery, and costumes were by Alexandre Benois, to whom the music is dedicated, and whose name appears on the title page as co-author of these "scènes burlesques." The choreography was by Michel Fokine. Pierre Monteux conducted, the principal roles being taken by Vaslav Nijinsky as Petrushka, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance, on March 1, 1914, at the Casino di Paris, with Alfredo Casella playing the piano solo. Stravinsky reorchestrated "Petrushka"—reducing the original instrumentation somewhat, particularly in the woodwinds and brass—in 1946, the new edition being generally identified by the date of its publication as the "1947 version." It is the 1947 version that is being played in these concerts.

THE SCORE OF STRAVINSKY'S "PETRUSHKA" IN ITS 1947 VERSION calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (third doubling bass clarinet), two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbal, bass drum, tambourine, side drum, tam-tam, xylophone, celesta, harp, piano, and strings.

In 1910 Stravinsky became the darling of Paris with a brilliant ballet, *The Firebird*, produced by Diaghilev's Russian Ballet. The impresario had risked failure with a young and relatively unknown composer (Stravinsky turned twenty-eight a week before the premiere) and had enjoyed a resounding triumph. Naturally he wanted a new Stravinsky ballet for the following season, and he was overjoyed with the proposed scenario: an exotic picture of life in prehistoric Russia featuring the sacrifice of a maiden, who is chosen for the honor of dancing herself to death for the fertility of the earth. The work promised wonderful richness of orchestral color and

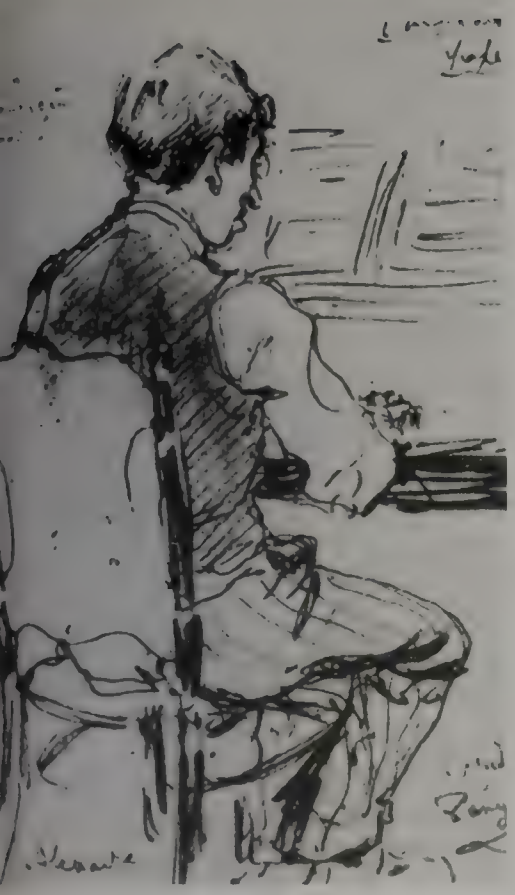
rhythmic energy, two features that Stravinsky had already demonstrated in abundance.

After the Paris season ended, the young composer went off with his family for a vacation in Switzerland, first to Vevey, then to Lausanne, with every intention of composing his planned ballet. But his musical fantasy took him in an utterly unexpected direction. Before starting the ballet (which he eventually did finish as *Le Sacre du printemps*), he wanted to compose something quite different by way, almost, of recreation. He had in mind a little concerto-like piece for piano and orchestra; his first image was of a romantic poet rolling two objects over the black and white keys, respectively, of the piano (this image was to give rise to the complex bichord consisting of C major and F-sharp major simultaneously arpeggiated). Later his image became more detailed, with the piano representing a puppet suddenly come to life and cavorting up and down the keyboard, metaphorically thumbing his nose at the orchestra, which would finally explode in exasperation with overwhelming trumpet blasts. "The outcome," Stravinsky wrote, "is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

Having finished this little piece, Stravinsky hunted for a suitable title and was delighted when it occurred to him to call it *Petrushka*, after a puppet character (roughly the Russian equivalent of Punch) popular in Russian fairs. Soon after, Diaghilev came to visit, expecting to hear some of the new ballet. As Stravinsky recalled,

> He was much astonished when, instead of sketches of the *Sacre*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and plot in accordance with ideas which I suggested.... I began at once to compose the first scene of the ballet.

The work was put on the stage with the collaboration of designer Alexandre Benois, who entered enthusiastically into Stravinsky's vision, eager as he was to "immortalize" the character of Petrushka, "my friend since my earliest childhood." The choreography was created by Michel Fokine, who described the rehearsals, on the stage of the Paris Opera, as often degenerating to lessons in mathematics, since the dancers had so much difficulty with Stravinsky's irregular fast rhythms. Once orchestral rehearsals started with Pierre Monteux, some of the players were offended at the curious sounds they were asked to make with their instruments. The scene changes were hampered by the fact that they had to be made in total darkness, and it was a noisy darkness, since Stravinsky had placed four drums in the prompt corner to play a continuous racket of sixteenth-notes to link scenes. Yet all the problems vanished in that most magical of balms, a successful opening



A drawing by Alexander Benois of Stravinsky at work on "Petrushka," April 1911

night. One critic hailed the work as "a masterpiece, one of the most unexpected, most impulsive, most buoyant and lively that I know." Though the success was credited to the effectiveness of all the elements—not least Nijinsky's brilliant performance as the mechanical puppet with searing emotions—the music came in for lavish praise.

Petrushka became a banner work for the Russian Ballet, enjoying enormous success all over Europe and even in America, where in most cities it was the first work of Stravinsky's to be performed. Of course no one at the time could predict that Stravinsky would go on very soon to an even more astonishing and seminal work, *Le Sacre du printemps*, one that proved disconcerting, even to many of Stravinsky's warmest admirers. Still, even though *Le Sacre* is universally regarded as the more important work, *Petrushka* remains as fascinating and delightful as these early appreciative critics found it. From the opening measure it positively dazzles the listener with its color and energy, and it moves with easy assurance between the "public" world of the fairground and the "private" world of Petrushka and his fellow puppets. The music is often so gestural that even in a concert performance, the images of the dancers are likely to perform in the listener's mind's eye.

The scenario is divided into four scenes, of which the first and last take place on the Admiralty Square in St. Petersburg during the 1830s during the Shrove-Tide fair (just before the beginning of Lent). These scenes are filled with incident and with elaborate overlays of musical figures representing the surge of characters coming and going at the fair. The second and third scenes of the ballet are interiors, devoted

to the private emotional life of the puppet Petrushka, who is in love with the ballerina, while she in turn is enchanted by the Moor. Only at the very end of the work do the "public" and "private" worlds—or should one say "reality" and "fantasy"?—become entangled with one another.

The "plot" as such can be briefly told: the crowds at the fair are drawn to a small theater, where a showman opens the curtains to reveal three lifeless puppets, Petrushka (a sad clown), the pretty but vacuous ballerina, and the exotic but dangerous Moor. He charms them into life with his flute and they execute a dance, first jiggling on their hooks on the stage, then—to the astonishment of the spectators—coming down from the theater and dancing among the crowd.

The second scene begins as Petrushka is kicked or thrown into his little cell. He picks himself up and dances sadly, conscious of his grotesque appearance. He wants to win over the ballerina, but when she enters, his ecstatic dance of joy is so uncouth that she flees. The third scene takes place in the Moor's cell. The ballerina captivates him, but their tryst is interrupted by the entrance of the jealous Petrushka. They quarrel, and the powerful Moor throws him out.

The final scene reverts to the main square, where the revelry has reached a new height. Crowds surge forward as all seek to celebrate the final evening before the start of Lent. Suddenly a commotion is heard in the little theater; Petrushka races out, closely pursued by the Moor, who strikes him down with a scimitar. The crowd





Sketches of Nijinsky as Petrushka in the second tableau

is stunned by this apparent murder, and the showman is summoned. He, the supreme rationalist, demonstrates that the "body" is nothing more than a wooden puppet stuffed with sawdust. The crowd disperses. As the showman starts to drag the puppet offstage, he is startled to see Petrushka's ghost on the roof of the little theater, thumbing his nose at the showman and at all who have been taken in by his tricks.

The first and last tableaux, which take place in the "real" world of the fair, have little in the way of storytelling; instead they rely on multiplicity of incident to suggest the throngs and the surge of life. The orchestra is full and busy, enlivened by various layers of frenzied activity. The inner tableaux differ strikingly in musical character. The orchestra often plays in smaller units, the music is more disjunct, and there is a marked avoidance of the folk material that fills the "public" sections of the score. Even the scale on which Stravinsky builds his melodies and harmonies is different. Here he exploits what theorists call the "octatonic" scale, a pattern especially favored by Stravinsky; it is a series of eight pitches alternating half-steps and whole-steps within the octave. Even without the visual element, the shape and character of the story are projected in Stravinsky's score.

We know that *Petrushka* was first conceived as a *Konzertstück* for piano and orchestra, and the music that Stravinsky wrote first corresponds to the Russian Dance at the end of the first tableau and the bulk of the second tableau, in which the piano plays a central role. But once he had embarked on the full-scale ballet, Stravinsky rather surprisingly forgot his musical protagonist, and the piano scarcely appears again, even when Petrushka is supposed to be onstage. When he rescored the work in 1946-47, Stravinsky corrected this oversight to some extent and gave the piano considerably more to play. It is usually claimed that Stravinsky's sole motivation for the revised orchestration was to enable him to copyright the work again, so

that he could collect performance royalties. Though the financial consideration certainly played a role in Stravinsky's thinking, Robert Craft notes (in an appendix to the first volume of Stravinsky correspondence that he edited) that many of the changes had been marked by Stravinsky years earlier as improvements that he desired after the experience of hearing *Petrushka* frequently in performance. In addition to increasing the piano part, the revision was also designed to correct many mistakes that had not been caught in the original edition and incorporate second thoughts to improve the projection of musical lines. Generating income from performance fees was a happy by-product.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

"PETRUSHKA" CAME TO THE UNITED STATES *with the Russian Ballet and was danced here for the first time on January 24, 1916, at the Century Theatre in New York; Ernest Ansermet conducted, with Leonid Miassine (later Massine) as Petrushka, Lydia Lopokova as the ballerina, and Adolf Bolm as the Moor. The same cast gave the work at the Boston Opera House on February 4, 1916.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of any music from "Petrushka" were on November 26 and 27, 1920, when Pierre Monteux conducted a suite consisting of the Russian Dance from the first scene and the whole of the second and fourth scenes. Later, Serge Koussevitzky, Richard Burgin, Stravinsky himself, Ernest Ansermet, Leopold Stokowski, and Erich Leinsdorf all conducted suites assembled in various ways from the full score. Leonard Bernstein was the first conductor to give the complete 1911 score with the Boston Symphony, in January 1948. Since then, Monteux, Leinsdorf, Sarah Caldwell, Charles Dutoit, Bernard Haitink, and Dennis Russell Davies have also led BSO performances of the 1911 version, the most recent Tanglewood performance being Dutoit's on August 28, 2004, and the most recent subscription performances being Dutoit's in March 2009 (Dutoit also having led the 1911 score with the BSO at Symphony Hall in April 1985 and at Tanglewood in 1987 and 1998). In February 1946 the composer conducted a hybrid suite in a pair of BSO concerts, playing the first tableau in the revised version, just finished, and the fourth tableau in the 1911 version. Since then, the revised score has been played by the BSO under Eleazar de Carvalho, Jorge Mester, Seiji Ozawa, Alain Lombard, Michael Tilson Thomas, Sergiu Comissiona, Klaus Tennstedt, Simon Rattle, Kent Nagano (the most recent Tanglewood performance, on August 15, 1997), and David Zinman (the most recent subscription performances, in March 2000).*

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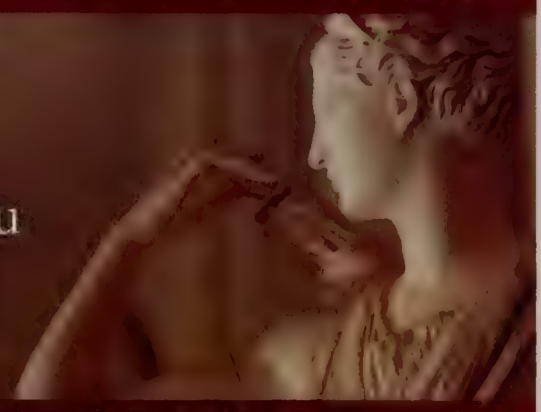


The easiest place to read about Saint-Saëns in English is The New Grove Dictionary of Music and Musicians; the entry in the 2001 revised Grove is an expansion by Sabina Teller Ratner of the material by James Harding and Daniel M. Fallon that appeared originally in the 1980 Grove. A 2004 French-language biography of the composer, Jean Gallois's *Charles-Camille Saint-Saëns*, has not yet been translated into English (Mardaga). Worth seeking out are *Saint-Saëns and his Circle* by James Harding (Humanities) and *French Piano Music* by the great French pianist Alfred Cortot (1877-1962), whose observations on Saint-Saëns's music retain their interest (Da Capo).

Noteworthy complete sets of the five Saint-Saëns piano concertos include Stephen Hough's with Sakari Oramo and the City of Birmingham Symphony Orchestra (Hyperion, in that company's "Romantic Piano Concerto" series), Pascal Rogé's with Charles Dutoit and the Royal Philharmonic (London/Decca), and Jean-Phillipe Collard's with André Previn and (again) the Royal Philharmonic (EMI).

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The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press); Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback); Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press); Stephen Walsh's *The Music of Stravinsky* (Oxford paperback), and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Stravinsky himself recorded the 1947 version of *Petrushka* with the Columbia Symphony Orchestra (Sony); his earlier recording, of the 1911 version with the New York Philharmonic, has also been reissued (Pearl). Pierre Monteux recorded the original 1911 version of *Petrushka* famously with the Boston Symphony Orchestra in 1959 (RCA); a Monteux/BSO telecast from shortly before the RCA sessions has been issued on DVD (VAI, also including Brahms's *Tragic* Overture and Hindemith's *Nobilissima visione*). Seiji Ozawa recorded the 1947 version with the BSO in 1969, with Michael Tilson Thomas as pianist (RCA). Serge Koussevitzky recorded a suite from *Petrushka* with the BSO in 1928 (originally Victor; reissued on BSO Classics). Recordings of the 1911 version also include Claudio Abbado's with the London Symphony Orchestra (Deutsche Grammophon), Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), and Charles Dutoit's first with the London Symphony Orchestra (Deutsche Grammophon), later with the Montreal Symphony (Decca).

Marc Mandel

Guest Artists



Fabio Luisi

Making his Boston Symphony Orchestra debut with these concerts, Fabio Luisi began his appointment as music director of the Dresden Semperoper and chief conductor of the Dresden Staatskapelle in the fall of 2007. He has been chief conductor of the Vienna Symphony since 2004, and he has been appointed music director of the Pacific Music Festival in Sapporo, Japan, beginning in 2010. Mr. Luisi has previously served as artistic director of the MDR in Leipzig (1999-2007), music director of the Orchestre de la Suisse Romande (1997-2002), chief conductor of the Tonkünstlerorchester in Vienna (1995-2000), and artistic director of the Graz Symphony (1990-1996). Fabio Luisi maintains an active schedule of guest engagements with international orchestras and opera companies. He has appeared with the Orchestre de Paris, Bayerischer Rundfunk, Berlin Philharmonic, the NHK Symphony in Tokyo, Munich Philharmonic, the Santa Cecilia Orchestra in Rome, and the Royal Concertgebouw Orchestra in Amsterdam, and he is a frequent guest at the Vienna Staatsoper, Bayerische Staatsoper, Deutsche Oper Berlin, and Berlin Staatsoper. His 2002 debut at the Salzburg Festival was with Richard Strauss's *Die Liebe der Danae*, and he returned the following season for Strauss's *Die ägyptische Helena*. During 2009-10, in addition to concerts in Dresden, he will tour with the Staatskapelle to major European capitals, including Paris, Vienna, Amsterdam, Hamburg, Zurich, Brussels, and Milan. At the Semper Oper he will conduct new productions of *La traviata* and Schmidt's *Notre Dame* as well as revivals of *Falstaff*, *Der Rosenkavalier*, *Salome*, *Il trovatore*, *Tosca*, and three operas in its *Ring* cycle. He will also tour extensively with the Vienna Symphony in Europe and in Japan. The summer of 2010 brings several concerts at

the Pacific Music Festival in Sapporo. Guest engagements include a new production of *Tosca* at the Bayerische Staatsoper in Munich, his debut this week with the Boston Symphony Orchestra, and a return to the Metropolitan Opera for productions of *Le nozze di Figaro*, *Elektra*, and *Hansel and Gretel*. Fabio Luisi made his American debut in 2000 with both the New York Philharmonic, and with Lyric Opera of Chicago in a new production of *Rigoletto*. He made his Metropolitan Opera debut in 2005 with *Don Carlo*, returning in 2007 for a new production of *Die ägyptische Helena* as well as for *Simon Boccanegra* and *Turandot*. His recordings include rare Verdi operas (*Jérusalem*, *Alzira*, and *Aroldo*), Salieri's *La locandiera*, Bellini's *I puritani*, and symphonic repertoire of Honegger, Respighi, and Liszt. He is currently recording all of Strauss's symphonic works with the Staatskapelle for Sony Classical. Born in Genoa in 1959, Mr. Luisi began piano studies at the age of four, received his diploma in 1978 from the Conservatorio Nicolò Paganini, and later studied conducting with Milan Horvat at the Conservatory in Graz.



Lise de la Salle

In just a few years, through her international concert appearances and her award-winning recordings, twenty-one-year-old Lise de la Salle has established a presence as one of today's most exciting young artists. In addition to this week's debut with the Boston Symphony Orchestra, her 2009-10 season includes her debut in the Musikverein with the Vienna Symphony, and her first subscription concerts with the Los Angeles Philharmonic and James Conlon, under whose direction she also appeared at the 2009 Aspen and Ravinia festivals. In this and recent seasons, Ms. de la Salle's appearances include recitals in Paris, London (Wigmore Hall), the Lucerne Festival Piano Series, Stuttgart, Copenhagen, Luxemburg, Salzburg, and the Verbier Festival. Other engagements include the Philharmonia Orchestra in London, the Dresden Staatskapelle, the Stuttgart Radio Orchestra, and the Munich Philharmonic. Her 2008-09 season included performances in Berlin, London, and Paris, with the Minnesota Orchestra, at the Hollywood Bowl with the Los Angeles Philharmonic, and recitals in San Francisco, for the Gilmore International Keyboard Festival, and at Duke University. She records exclusively for the Naïve label. Two of her recordings—of Liszt's, Prokofiev's, and Shosta-

kovich's first piano concertos, and of works by Bach and Liszt—were named *Gramophone*'s "Recording of the Month," and she was recently the subject of a multi-page feature in *Vanity Fair* Germany. Highlights of recent seasons also include recitals in New York, Montreal, Vancouver, Quebec, St. Paul, and Miami, among other cities; her Lincoln Center debut performing Liszt's Piano Concerto No. 1 with the Orchestra of St. Luke's conducted by Keith Lockhart; tours with orchestras in the Far East; recitals throughout France and Germany, and concerto appearances in Lisbon, Copenhagen, St. Petersburg, and Lyon. Lise de la Salle won the 2003 European Young Concert Artists Auditions in Paris and the 2004 Young Concert Artists International Auditions in New York; the organization presented her in her New York and Washington, D.C., debuts. In 2000 she won first prize and the Bärenreiter Award at the Ettlingen International Competition in Germany. Winner of the "Groupe Banque Populaire Natexis" Prize, she has also won first prize in many French piano competitions, including the Steinway, Sucy, Vulaines, and Radio-France competitions. She made her first tour of Japan in spring 2004 with the Auvergne Orchestra and has participated in such European festivals as Schleswig-Holstein, St. Riquier, Festival du Haut Limousin, and Roque d'Anthéron. Born in Cherbourg, France, in 1988, Lise de la Salle began studying piano at four and gave her first concert at nine in a live broadcast on Radio-France. At thirteen, she made her concerto debut in Avignon and her Paris recital debut before going on tour with the Orchestre National d'Île de France. After receiving special permission, at age eleven, to enter the Paris Conservatoire Supérieur de Musique, studying with Pierre Réach, she graduated in 2001 and took postgraduate studies with Bruno Rigutto. She has worked closely with Pascal Nemirovski since 1997 and also studied with Genevieve Joy-Dutilleux. For more information, visit www.lisedelasalle.com.

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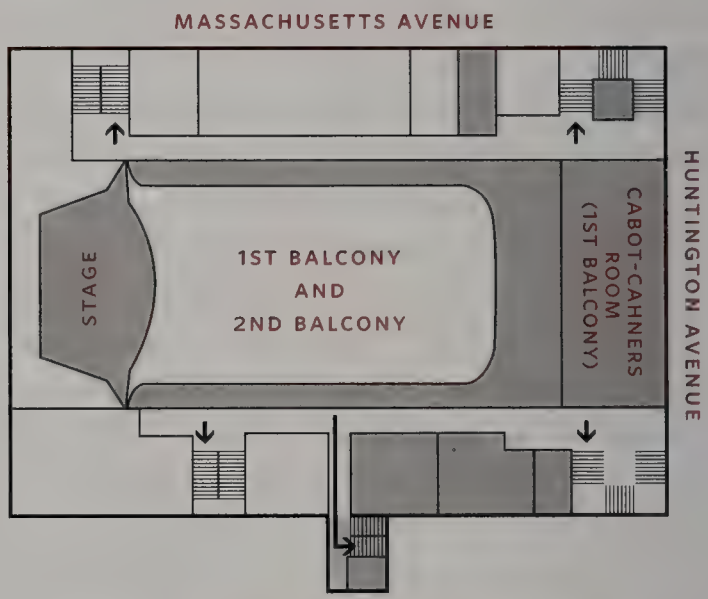
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Friday 'B' November 20, 1:30-3:30
Saturday 'B' November 21, 8-10

BERNARD HAITINK, conductor
SIR JAMES GALWAY, flute
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

DEBUSSY *Nocturnes*
IBERT Flute Concerto
BRAHMS Symphony No. 1

Tuesday November 24, 8-9:50 (Non-subscription)
Friday 'A' November 27, 1:30-3:20
Saturday 'A' November 28, 8-9:50
Tuesday 'B' December 1, 8-9:50

SIR ANDREW DAVIS, conductor
JOSHUA BELL, violin

DEBUSSY *Prelude to The Afternoon of a Faun*
STRAVINSKY Symphony in Three Movements
BRAHMS Violin Concerto

Wednesday, December 2, 7:30pm (Open Rehearsal)
Thursday 'C' December 3, 8-10:05
Friday 'B' December 4, 1:30-3:35
Saturday 'A' December 5, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor
FRANK PETER ZIMMERMANN, violin

BARTÓK Divertimento for String Orchestra
MARTINŮ Violin Concerto No. 2
DVOŘÁK Symphony No. 8

Wednesday, January 6, 7:30pm (Open Rehearsal)
Thursday 'A' January 7, 8-10:05
Friday 'A' January 8, 1:30-3:35
Saturday 'B' January 9, 8-10:05
Tuesday 'C' January 12, 8-10:05

TON KOOPMAN, conductor and harpsichord
YO-YO MA, cello

HAYDN Symphony No. 98
HAYDN Cello Concerto No. 1 in C
C.P.E. BACH Symphony in G
SCHUBERT Symphony in B minor, *Unfinished*

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The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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Friday, November 13, at 2:30

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Sunday, November 15, at 3, at Tuckerman Hall in Worcester

COMMUNITY CONCERT IV
Sunday, November 22, at 3, at Fuller Craft Museum in Brockton

The free Community Concerts are made possible by a generous grant from The Lowell Institute.

JULIANNE LEE, violin (Rolla; Dohnányi)
CATHERINE FRENCH, violin (1st violin in Debussy)
SI-JING HUANG, violin (2nd violin in Debussy)
EDWARD GAZOULEAS, viola
BLAISE DÉJARDIN, cello

ROLLA — *Duo concertant* in C for violin and viola, Opus 6, No. 1
- Allegro
- Cavatina. Andante
- Rondo. Allegretto

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10
- Marcia. Allegro
- Romanza. Adagio non troppo, quasi andante
- Scherzo. Vivace
- Tema con variazioni. Andante con moto
- Rondo (Finale). Allegro vivace

DEBUSSY — String Quartet in G minor, Opus 10
- Animé et très décidé
- Assez vif et bien rythmé
- Andantino, doucement expressif
- Très modéré

Alessandro Rolla (1757-1841)
Duo concertant in C for violin and viola, Opus 6, No. 1

Alessandro Rolla was nearly an exact contemporary of W.A. Mozart but outlived him by fifty years. Born in Pavia, near Milan, he was already well-known in his teens as a violin and viola virtuoso and composer. In 1782 he became principal viola of the orchestra of the Duke of Parma, where he remained for twenty years. In 1802 he became director of La Scala opera in Milan, remaining until 1833; in 1808 he became director of the new Milan Conservatory. As a conductor at La Scala and in concerts, Rolla was remarkable for his control of the orchestra as well as his catholic repertoire, which included Beethoven's symphonies. He also introduced several of Mozart's operas to La Scala audiences. Strangely, he wrote no operas in spite of his close involvement with the medium. He wrote a dozen symphonies and numerous concertos, as well as a large body of chamber music, including more than a hundred duos for two violins and nearly eighty surviving duos for violin and viola, plus pedagogical studies. His works were known and published throughout Europe. Stylistically, Rolla had an Italian's sense of instrumental brilliance and also drew on the styles of Mozart and Haydn.

"Composed for and dedicated to His Majesty Charles IV, King of Spain," the *Duo concertant* in C for violin and viola was written no later than 1808. Although one might expect the violin to take the lead in this pairing, the duo shows an almost perfect balance between the violin and the viola. The instruments are intertwined to an extent that they frequently flip positions, the viola going high while the violin is in its lowest register, and both fill out the harmony with arpeggios and double-stops. The Allegro first movement is characterized by the march-invoking dotted-note phrase at its start, as well as by much sparkling passagework between the two instruments, with almost constant sixteenth-note motion. The second movement, in F major, is a sweet Cavatina, which takes its name from a kind of opera aria—hence the singing quality of the viola's opening melody. Although written in 3/4, the movement is really in a lilting 9/8. The finale is a rondo, its recurring theme again featuring march-like dotted figures. A central section features a descent into a warmer harmonic realm. The dotted-note figure, intermixed with quick triplet runs, propels the final measures—but the apparent concluding cadence is a feint worthy of Haydn, and the piece skitters to its true close *pianissimo*.

—Robert Kirzinger

Ernö Dohnányi (1877-1960)
Serenade in C for violin, viola, and cello, Opus 10

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), Ernö Dohnányi always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 would attract the attention of Donald Francis Tovey,

who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven.

Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

—Steven Ledbetter

Claude Debussy (1862-1918)
String Quartet in G minor, Opus 10

The thirty-year-old Claude Debussy completed his "Premier Quatuor en sol mineur, Op. 10" ("Quartet No. 1 in G minor, Op. 10") in February 1893. It had its first performance on December 29 that year, when it was played by Eugène Ysaÿe's string quartet at a concert of the Société Nationale. Debussy biographer Edward Lockspeiser suggests that Debussy's specification of key and opus number may have been ironic, merely a "concession to meticulous methods of classifying chamber works," since this is the only instance in the composer's output of a specified key and opus number. That the piece itself would seem to represent experimentation on Debussy's part within a genre to which he would not normally have been drawn is suggested by works premiered by the Société Nationale both before and after the quartet (the "lyric poem" *La Damoiselle élue* on April 8, 1893, and the *Prelude to The Afternoon of a Faun* in December 1894), both being more suggestive of the composer's broader interests and later output.

The impetus to write a quartet may in fact have come from Debussy's close friendship, from 1892 until it was broken off early in 1894, with Ernest Chausson, a pupil of César Franck's—an idea supported by Debussy's use in his quartet of the Franckian device of a cyclical musical scheme based almost entirely on transformation of the opening theme. A letter from Debussy to Chausson suggests Debussy's disappointment over Chausson's reaction to his work; he even goes so far as promising to write another quartet, in which he would bring "more dignity to the form." But aside from a *Rapsodie* for saxophone and piano completed in 1908, and two pieces for clarinet and piano written for the annual examinations at the Conservatoire in 1910, Debussy did not again give serious consideration to writing chamber music until his last few years, when between 1915 and 1917 he composed the Cello Sonata, the Sonata for flute, viola, and harp, and the Violin Sonata, three of six projected sonatas he did not live to complete.

Even within the formal constraints imposed by the quartet genre, Debussy is able to emphasize the traits that will characterize his music throughout his life: the primacy of instrumental timbres and coloristic harmonies; a concern with musical development achieved through the evocation and contrast of colors and moods; and the placement of tonal arrivals to project and support a musical structure in which those arrivals are determined less by the sequence of harmonies preceding them than by the juxtaposition of those harmonies against each other, as the music moves through contrasting, juxtaposed areas of different "key colors."

Insofar as its thematic material is concerned, Debussy's first movement does suggest a sonata-form movement, with a vigorous first theme, a transitional "bridge" idea, and a more relaxed, lyrical contrasting theme (marked "*doux et expressif*") which will assume a role in the development section virtually equal to that of the main idea. The cyclical scheme becomes apparent at the opening of the G major scherzo when, following four introductory pizzicato chords in the first violin and cello, the viola gives out a 6/8 transformation of the opening movement's main idea. The atmospheric Trio section presents an augmented version of the same theme in the first violin, supported initially by a cushion of sixteenth-note figuration in the middle strings and a pizzicato pulse in the cello. A rather exotic transformation of the main theme precedes the written out *da capo*, in which the theme is implied within the vigorous pizzicato texture rather than directly stated.

The third-movement Andantino is a melancholy song beginning and ending in D-flat. Franck's influence is present here in the music's harmony and lyricism, and perhaps in a suggestion—in the rocking melody heard at the outset—of the D minor Symphony, which had been premiered at the Conservatoire in February 1889. Debussy does not choose explicitly to rework his main theme within the slow movement itself. Though the middle section of the Andantino makes reference to the second theme of the first movement, hints of the main theme reappear only in the slow introduction to the finale. The lively finale proper once again clothes the main theme in a variety of new guises, reserving a "real" statement (in slightly augmented form) until near the end, followed by a double reference to the second theme, after which a driving coda closes the movement in a vigorous wash of G major.

—Marc Mandel

A member of the Boston Symphony Orchestra since 2007, **Julianne Lee** recently received the Presser Music Award. She made her solo debut at age seven with the Lake Placid Symphonietta and has also appeared as soloist with the KBS Symphony Orchestra in Korea and the Baden-Baden Philharmonie in Germany. Her chamber music collaborations include concerts with such renowned artists as Joseph Silverstein, Peter Wiley, Roger Tapping, Samuel Rhodes, and Arnold Steinhardt. Ms. Lee has participated at the Marlboro Music Festival and Santa Fe Chamber Music Festival and toured Europe with the Australian Chamber Orchestra as guest principal violist. She holds a bachelor's degree in violin performance and a diploma in viola performance from the Curtis Institute of Music, where she studied with Victor Danchenko, Joseph Silverstein and Joseph DePasquale. She received her master's degree from the New England Conservatory of Music, working with Donald Weilerstein and Kim Kashkashian.

Catherine French is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. A frequent soloist, Ms. French has performed with the Toronto Symphony Orchestra, Manitoba Chamber Orchestra, Edmonton Symphony Orchestra, Calgary Philharmonic, and Symphony Nova Scotia; she

made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Recital appearances include performances in New York, Montreal, Winnipeg, Calgary, Toronto, Washington, D.C., and Marlboro, Vermont, as a participant in the 1993 Marlboro Music Festival. She has received numerous study grants from the Canada Council, Alberta Culture, Alberta Foundation for the Performing Arts, Manitoba Arts Council, and Chalmers Fund. Ms. French won grand prize at the National Competitive Festival of Music in 1986 and was the overall winner of the Canadian Music Competition in 1988. She won first prize in the CBC Young Artists Competition in 1989 and in 1990 won the concerto competition at Indiana University, where she was a student of Miriam Fried. Ms. French graduated from Indiana University in 1990 with a bachelor's degree and later earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master's degree from the Juilliard School as a student of Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra violin section in September 1994.

Si-Jing Huang joined the Boston Symphony Orchestra at the beginning of the 1989-90 season, after graduating from the Juilliard School in New York in May 1989. He occupies the Catherine and Paul Buttenwieser Chair in the BSO's first violin section. A winner of the Young Concert Artists Auditions held in Hawaii, he also received the Lincoln Center Scholarship, among other scholarships and awards. His teachers included Glenn Dicterow and Dorothy DeLay, as well as his father, Da-Ying Huang. A former member of the Juilliard Orchestra, he has participated in the Aspen and Taos chamber music festivals, toured the United States with the Classical String Players, and continues to perform internationally with the Hawthorne String Quartet.

Violist **Edward Gazouleas** occupies the Lois and Harlan Anderson Chair in the Boston Symphony Orchestra's viola section, and is on the faculties of Boston University College of Fine Arts and the Tanglewood Music Center. An active recitalist and chamber music player, he has appeared recently with the Boston Artists Ensemble, the Boston Symphony Chamber Players, and the new music group Collage. He was a prizewinner at the International String Quartet Competition in Evian France and has performed with members of the Muir, Lydian, and Audubon string quartets. Mr. Gazouleas has held teaching positions at Temple University and Wellesley College and was a member of the Pittsburgh Symphony under Lorin Maazel. He attended Yale and is a graduate of the Curtis Institute, where he studied with Michael Tree and Karen Tuttle.

Born in Strasbourg, France, in 1984, **Blaise Déjardin** joined the Boston Symphony Orchestra cello section at the start of the 2008-09 season. He holds a first prize in cello with highest honors from the Conservatoire National Superieur de Musique of Paris, as well as master of music and graduate diplomas from the New England Conservatory in Boston. His main teachers were Philippe Muller, Laurence Lesser, and Bernard Greenhouse. Mr. Déjardin is the recipient of awards and scholarships funded by the Gregor Piatigorsky Fund, the Fulbright Foundation, the Singer-Polignac Foundation, and the CulturesFrance Foundation. First-prize winner at the Maurice Gendron International Cello Competition in France, he also became the youngest prizewinner at the 6th Adam International Cello Competition in New Zealand. As a soloist, he performed with the Christchurch Symphony Orchestra, the Kuopio Symphony Orchestra, the French Camerata, and various other ensembles. His performances were broadcast on such radio stations as France-Musique, YLE, Radio New Zealand, and VPR. An active performer of new music, Blaise Déjardin gave the U.S. premiere of French composer Edith Canat de Chizy's *Les Formes du vent* for cello solo by in 2008. A passionate chamber musician, he has performed in many festivals in France and was invited to participate for two summers at the Steans Institute of the Ravinia Festival in Chicago. From 2001 to 2004, Blaise Déjardin was a member of the European Union Youth Orchestra and the Gustav Mahler Jungendorchester. He is also a founding member of the chamber orchestra A Far Cry.

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Table of Contents | Week 7

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 A BRIEF HISTORY OF SYMPHONY HALL

34 THIS WEEK'S PROGRAM

Notes on the Program

37 Claude Debussy

43 Jacques Ibert

51 Johannes Brahms

57 To Read and Hear More...

Guest Artists

63 Bernard Haitink

65 Sir James Galway

69 Tanglewood Festival Chorus

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

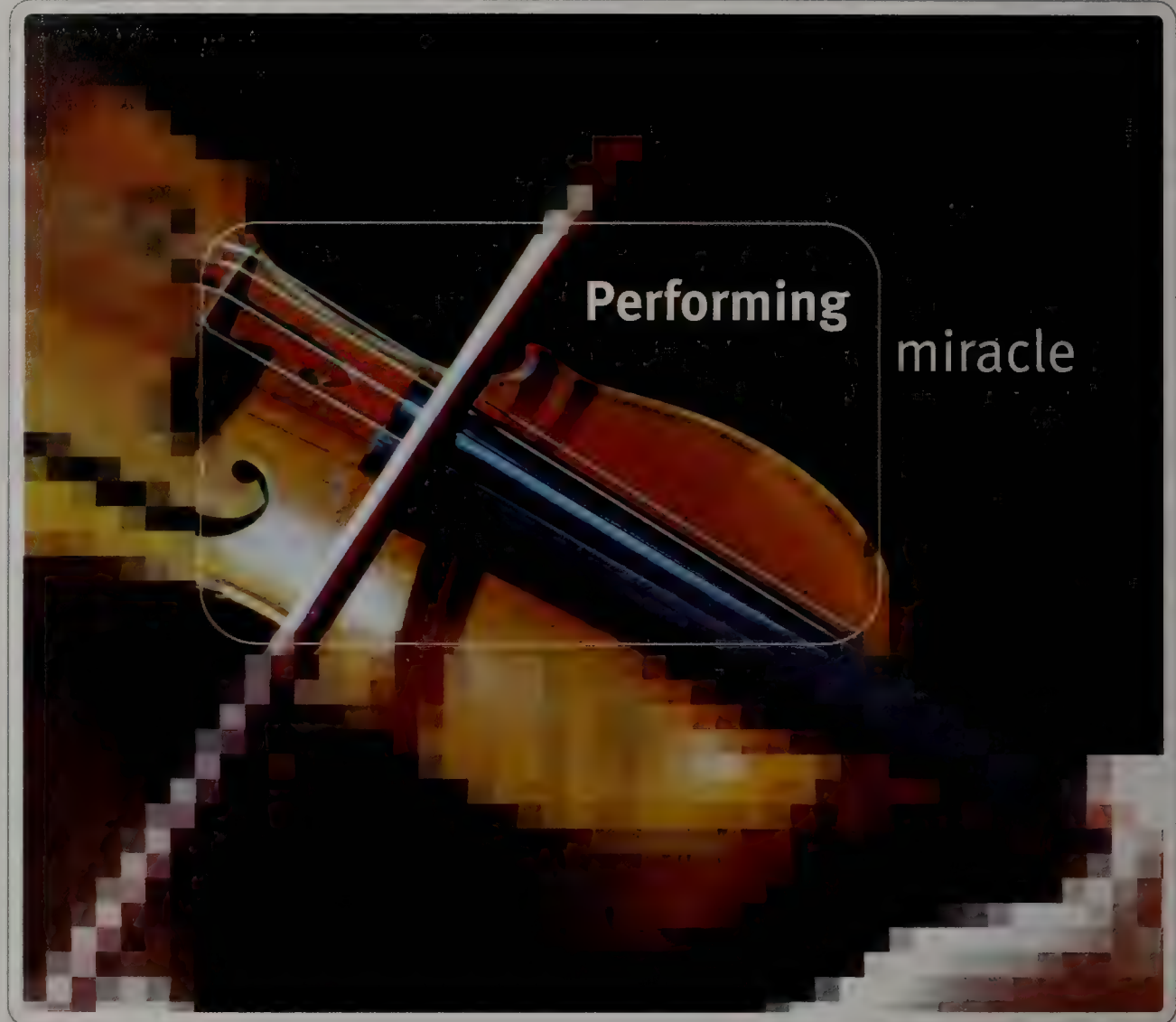
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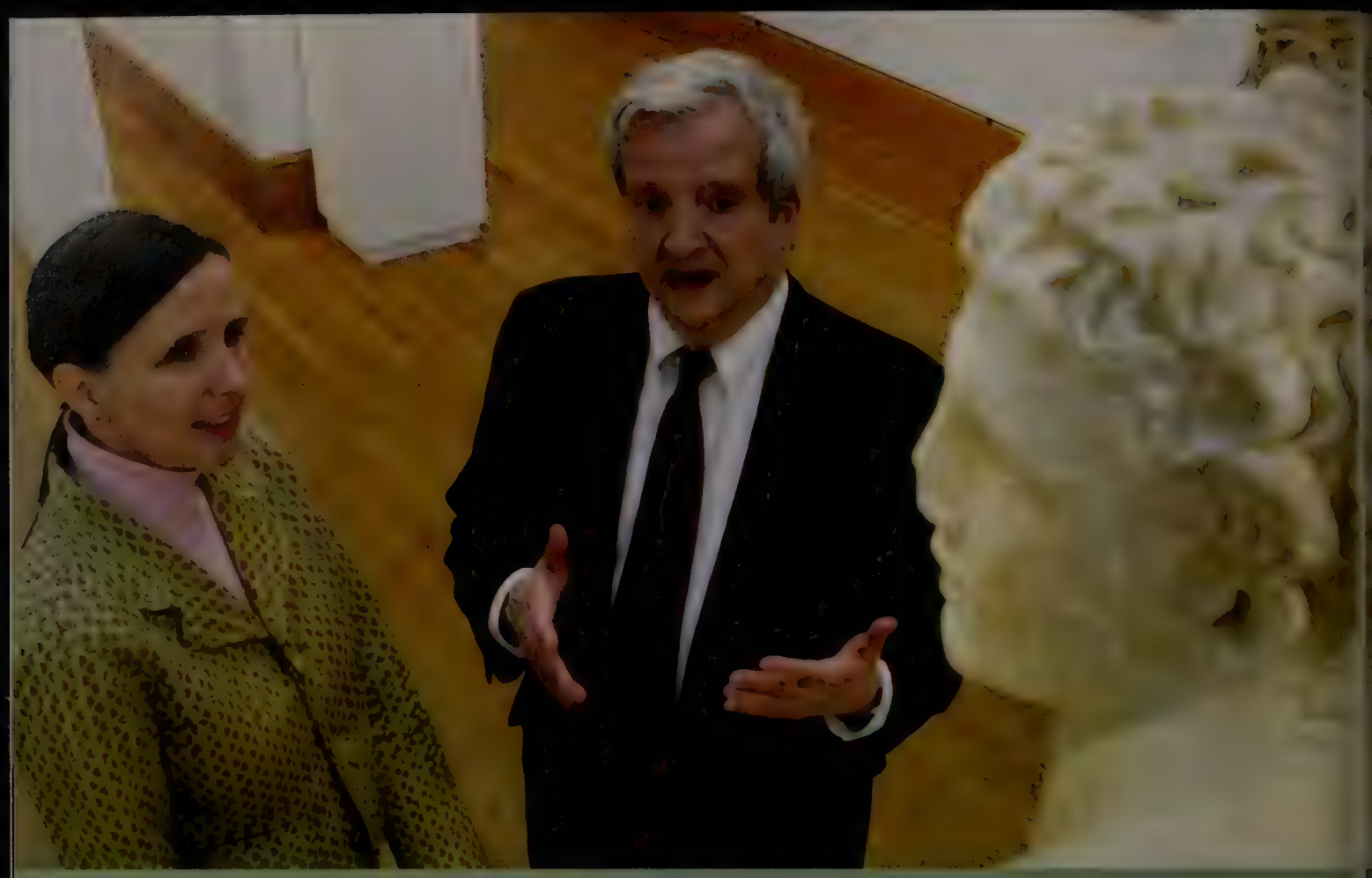
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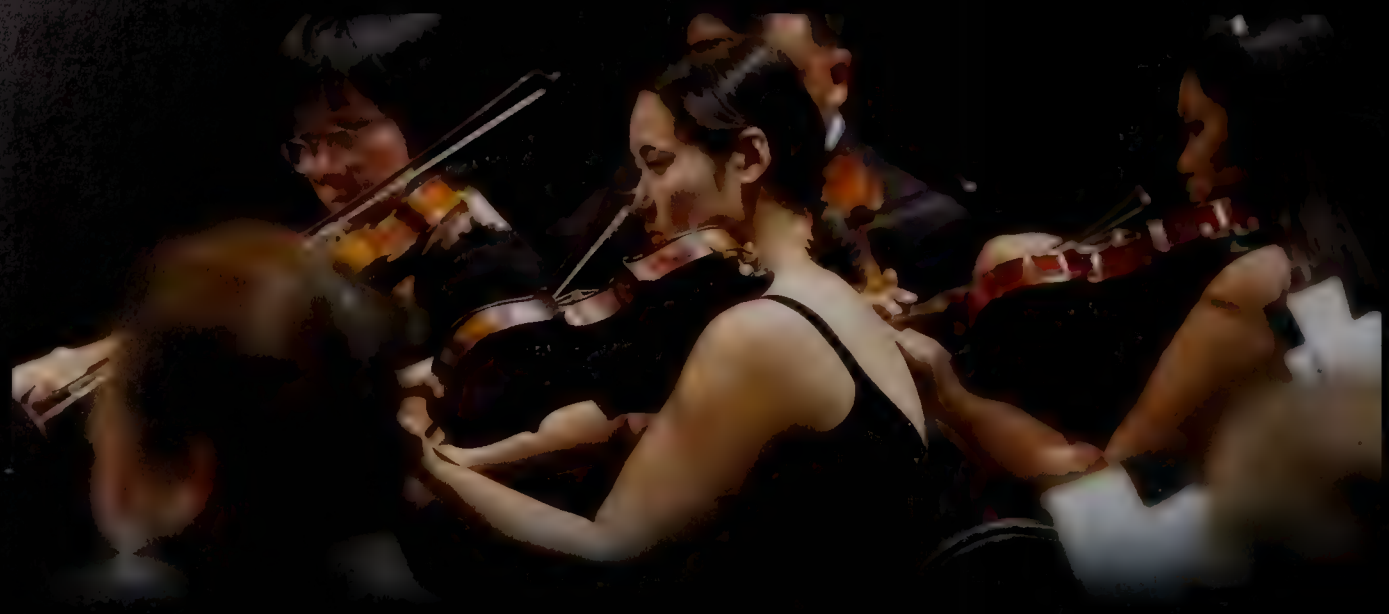
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BSO News

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events that enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO concerts at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. To celebrate Sir James Galway's 70th birthday, ticket holders for the BSO concert on Saturday, November 21, are invited to a reception in Higginson Hall after the performance. A post-concert holiday reception is scheduled for Saturday, December 5, also in Higginson Hall. Ticket holders for the concert on Tuesday, January 19, are invited to a post-concert reception with the evening's soloist, violinist Nikolaj Znaider. Please check bso.org for further details.

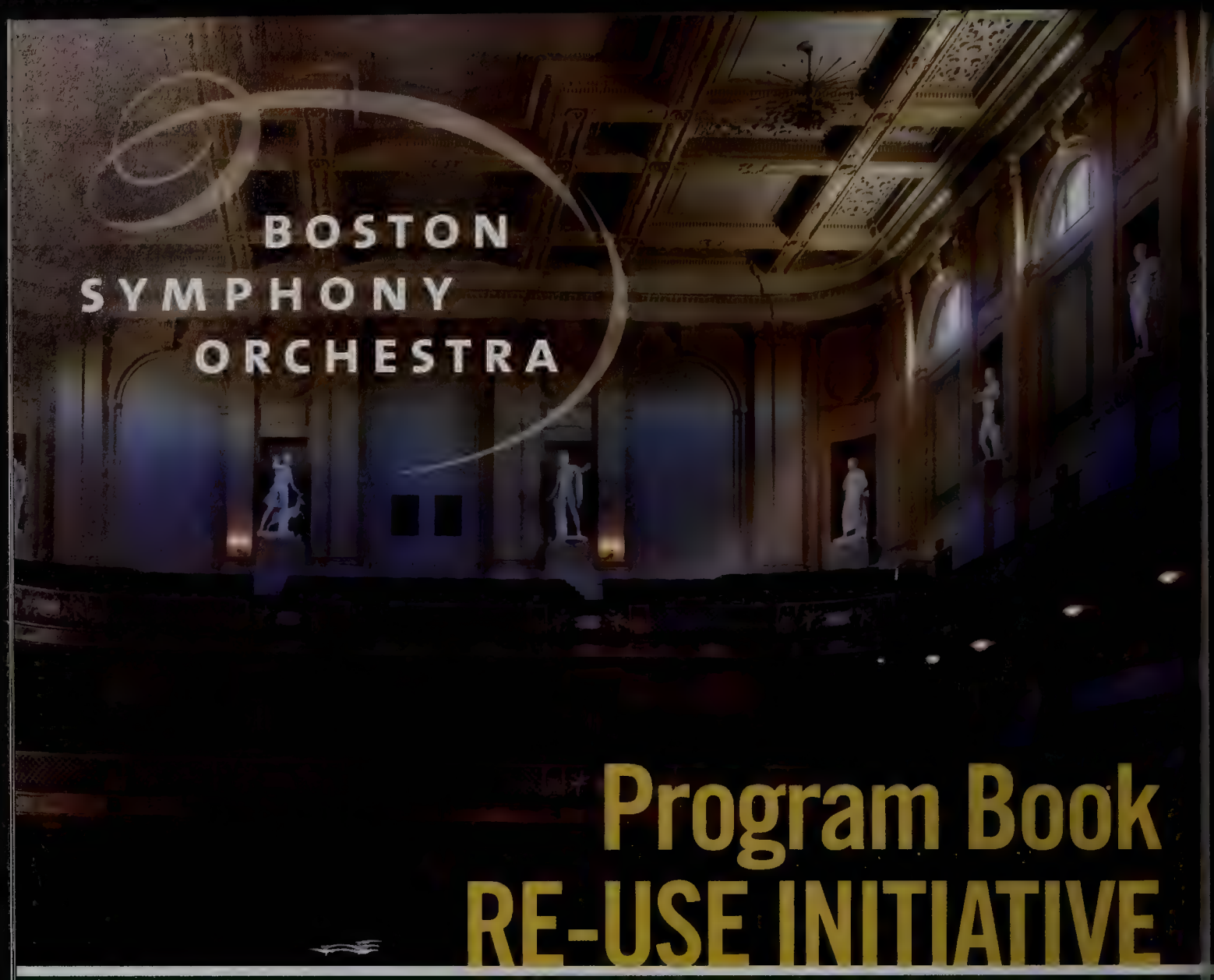
Beethoven and the BSO's Online "Classical Companion"

In conjunction with the BSO's recent complete Beethoven symphony cycle, "Classical Companion," the Boston Symphony Orchestra's interactive educational website, allows visitors to the site to explore Beethoven and his music through online multimedia materials. In addition to informative essays, historical photographs, and music, there are video segments by composer/Beethoven scholar Jan Swafford of The Boston Conservatory discussing each of Beethoven's symphonies; a video lecture by Harvard professor Thomas Forrest Kelly on Beethoven's Symphony No. 9, taken from this past summer's One Day University at Tanglewood, and an interactive module that invites visitors to explore sonata form via Beethoven's symphonies. Visit www.bso.org/classicalcompanion.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory discusses Debussy, Ibert, and Brahms. In the weeks ahead, Elizabeth Seitz (November 24) and BSO Director of Program Publications Marc Mandel (November 27-December 1) discuss Debussy, Stravinsky, and Brahms, and BSO Assistant Director of Program Publications Robert Kirzinger (December 2 Open Rehearsal) and Helen Greenwald of the New England Conservatory (December 3-5) discuss Bartók, Martinů, and Dvořák. The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPH: JOHN FERRUCCI

from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

Harvard University Extension School

The Boston Symphony Orchestra is proud to welcome Harvard University Extension School as the sponsor of the 2009-10 BSO evening Open Rehearsals. As Harvard University's primary resource for continuing education for a century, Harvard Extension School offers an open and comprehensive academic curriculum, offering more than 600 courses and representing more than 65 fields. Harvard University Extension School will also be partnering with the BSO during the 2010 Tanglewood Season as the sponsor of the "This Week at Tanglewood" lecture series.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

In Memory of Irene Boveri Trackman Saturday, November 21, 2009

Irene Boveri Trackman was born September 24, 1922, in Baden, Switzerland, the second child and daughter of Theodor and Yvonne Boveri-Boner. Her paternal grandfather, Walter Boveri, and her mother's uncle, Charles E.L. Brown, founded the Baden-based Brown Boveri & Co. in 1891. She was raised in Zurich and studied photography in Lausanne.

A life-long appreciation for the arts was developed at an early age. Her father loved music and played the piano his entire life, and both of her aunts were well-regarded artistic professionals. Her family was prominent in the establishment of the Museum Langmatt in Baden, Switzerland. The Villa Boveri, once the family's private estate, is now open to the public as a museum and garden, hosting exhibits, educational activities, cultural and social gatherings, and concerts.

Irene was a Premier Circle Benefactor of the Metropolitan Opera for many years, and a member of the Higginson Society of the Boston Symphony Orchestra, attending BSO concerts until her limited mobility precluded her attendance. She was also a member of the Swiss Society, the Massachusetts Audubon Society, and the New Jersey Audubon Society.

Among other activities, Mrs. Trackman established the I. Boveri Foundation in Baden, which aids the steep slope mountain farming community in Switzerland, among other social causes, and the Irene Boveri Trackman Foundation, which provides grants to various charitable organizations. She was a supporter of the College of Wooster, where her son, Philip, is an alumnus, and was a member of the Wooster Fund Leadership Circle.

Mrs. Trackman loved the flute and attended her son Philip's flute lessons, never telling

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$2,150,000. This circa 1853 Greek Revival Farmhouse is sited high on 3+ acres with pastoral vistas, superbly landscaped grounds, a Zen garden with a pond and fountain, and a heated pool. A 2-stall horse barn, paddock, pasture, and riding trails through conservation land make this an ideal equestrian property. **Brigitte Senkler / Sharon Mendosa, (978) 369-3600**

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$2,395,000. Exquisitely appointed and thoughtfully planned by Rosemont, the area's premier local builder. This 15-room home offers luxury finishes including a gourmet kitchen with adjoining breakfast room, family room and butler's pantry. Replete with high ceilings, deep moldings, and passenger elevator. **Deborah M. Gordon / Jayne Friedberg, (617) 731-2447**

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$4,195,000. The Carlton House, located at the corner of Comm. Ave and Arlington Street. This ninth-floor three-bedroom residence has been tastefully renovated and showcases skyline views. Full-service residential building offering valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

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Philip's teacher that she secretly played at times. She enjoyed the unique tone, musicianship, and lively spirit of Sir James Galway, and this concert is a tribute to her memory and love of the flute repertoire.

Mrs. Trackman's legacy lives on in her sons, Stephen O. Trackman of Nevada and Provence, France, and Philip C. Trackman of Massachusetts (who still plays the flute); and in her three grandchildren, Louisa, Eric, and Stephanie I. Trackman.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's String Trio in E-flat, Op. 3, Wolf's *Italian Serenade* for string quartet, and Dvořák's String Quartet in F, Op. 96, *American*, on Friday, November 20, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, November 22, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Tatiana Dimitriades, violinist Zina Schiff, and BSO violist Rebecca Gitter. Tickets are $24, with discounts for seniors and students. Visit bostonartistsensemble.org or call (617) 964-6553, for more information.

BSO principal bass Edwin Barker is soloist in the Boston premiere of John Harbison's Concerto for Bass Viol and Orchestra with the Boston University Symphony Orchestra on Tuesday, December 8, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. David Hoose and Tiffany Chang conduct this program, which also includes the overture to Verdi's *I vespri siciliani* and Schumann's Symphony No. 2. Admission is free and open to the public. For information, call (617) 353-8724 or (617) 353-8725.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

The Walter Piston Society—Have You Remembered the BSO in Your Estate Plans?

By establishing your legacy gift, you will become a member of the Walter Piston Society. Now in its twenty-second year and named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

Comings and Goings…

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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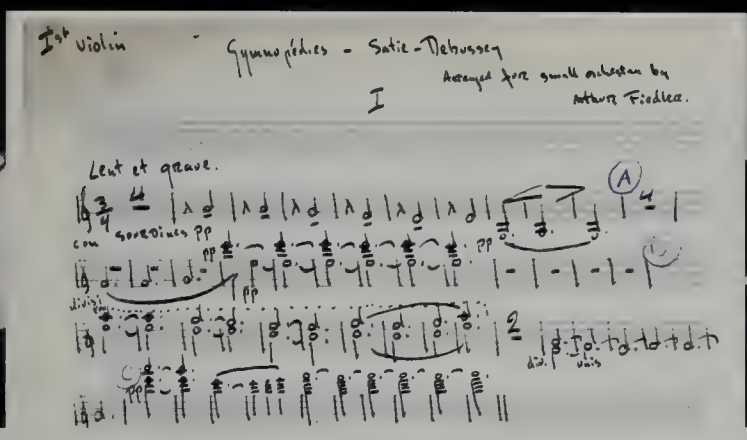
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in

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2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

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Concertmaster
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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
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Jennie Shames *
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Valeria Vilker Kuchment *
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Kristin and Roger Servison chair

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Glen Cherry *

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Shirley and J. Richard Fennell chair, fully funded in perpetuity

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Nancy Bracken *

Aza Raykhtsaum *
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Victor Romanul *
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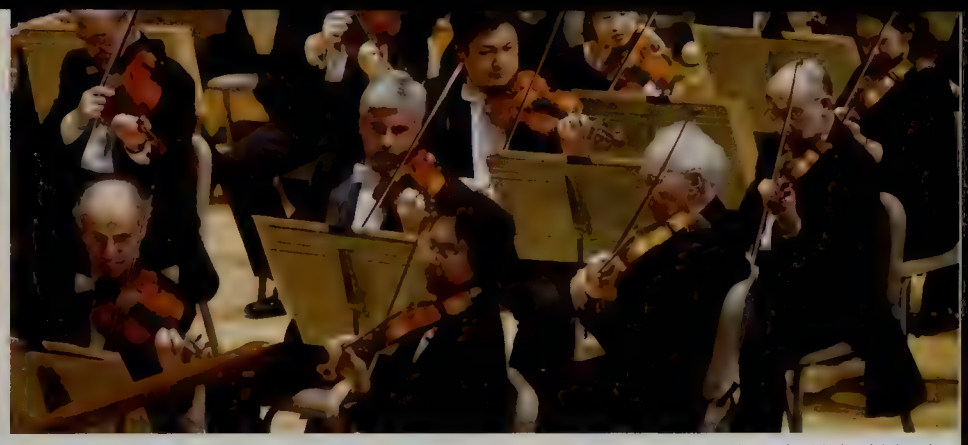
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Elizabeth Ostling
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Marian Gray Lewis chair, fully funded in perpetuity





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Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

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Michael Wayne
Thomas Stemberg chair

Thomas Martin
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Richard Ranti
Associate Principal
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Helen Rand Thayer chair

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James Sommerville
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Ford H. Cooper chair, endowed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

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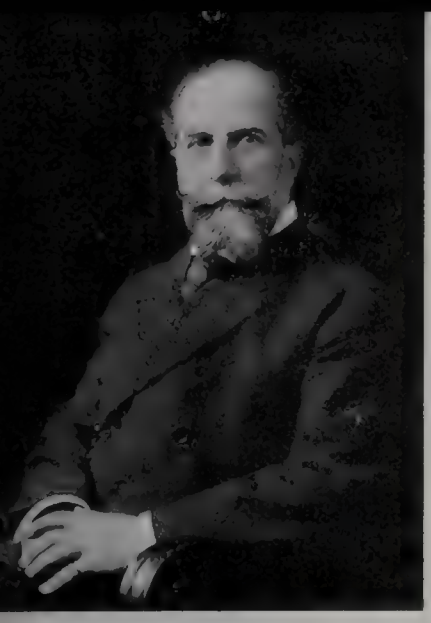
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BSO Archives

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

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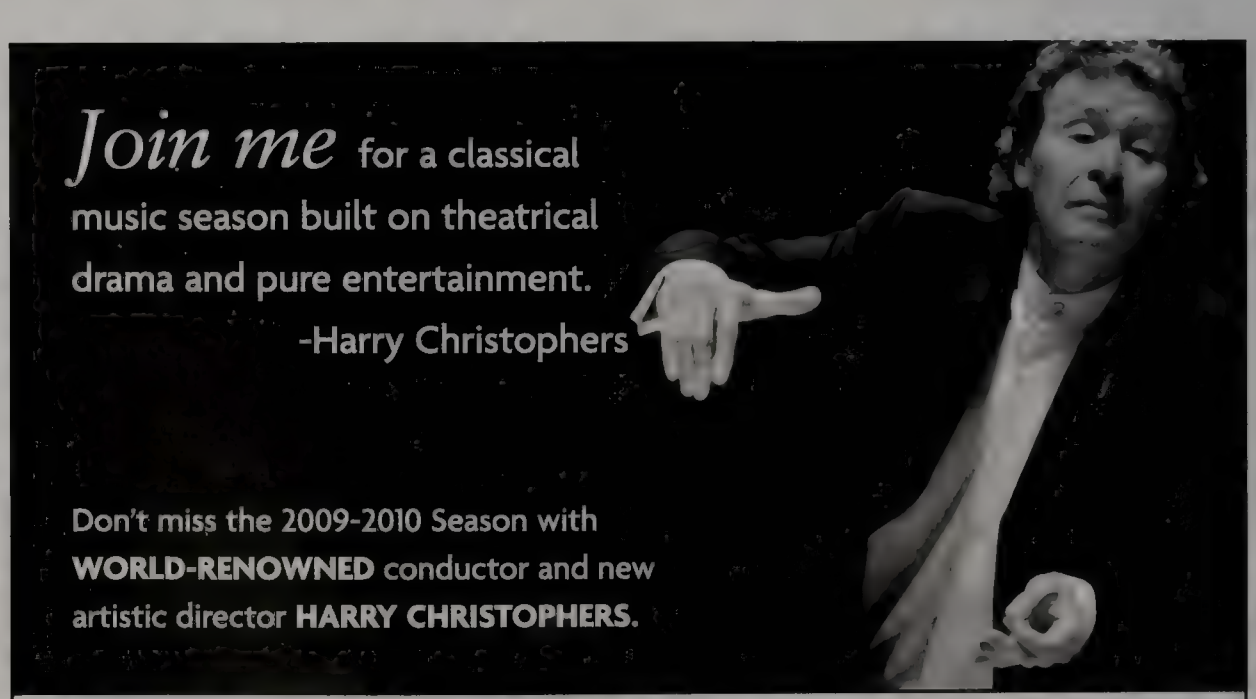
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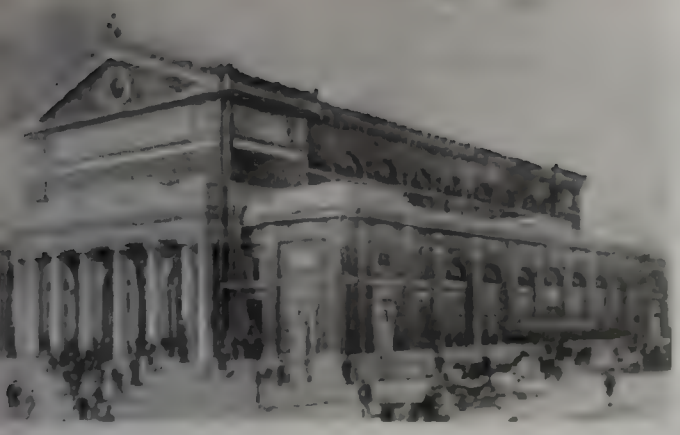
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BSO Archives

Architect's watercolor rendering of Symphony Hall prior to its construction

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

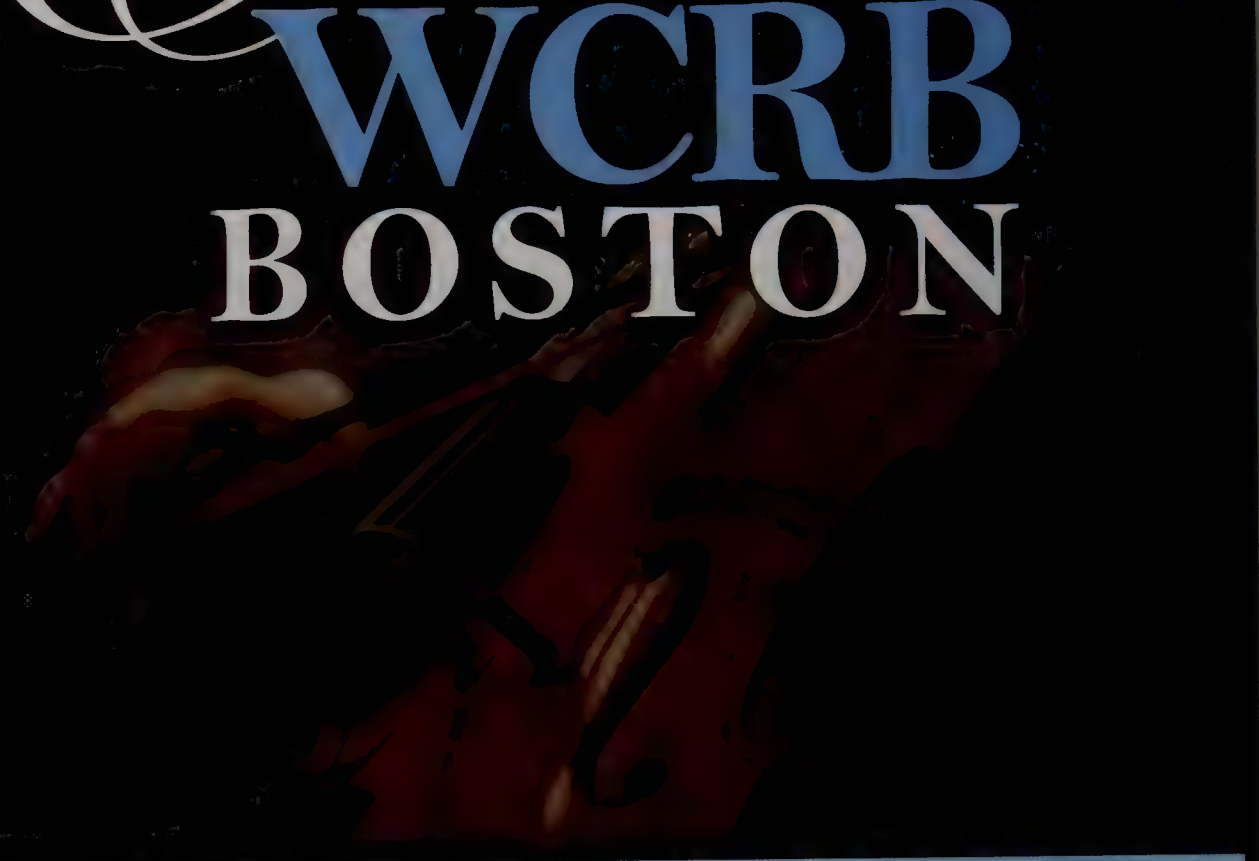
The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film

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BSO Archives

From 1906

version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

JAMES LEVINE, MUSIC DIRECTOR
BERNARD HAITINK, CONDUCTOR EMERITUS
SEIJI OZAWA, MUSIC DIRECTOR LAUREATE

Boston Symphony Orchestra

129th season, 2009–2010

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Saturday, November 21, 8pm | **IN MEMORY OF IRENE BOVERI TRACKMAN**

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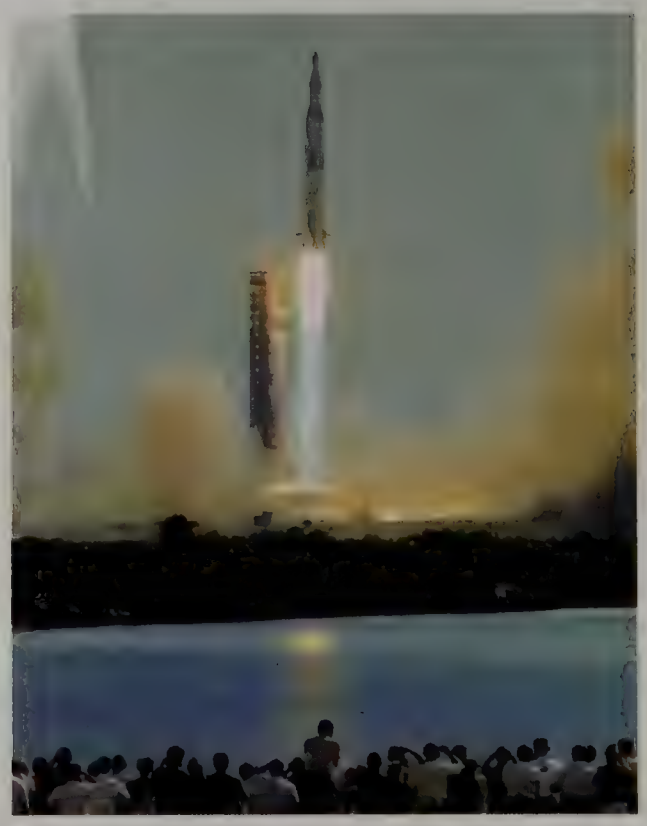
Claude Debussy

"Nocturnes"

ACHILLE-CLAUDE DEBUSSY was born at St. Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. His three Nocturnes, which went through an extended genesis described below, were composed during the 1890s, reaching more or less their present form between 1897 and 1899. Debussy later made substantial revisions in the orchestration, particularly in "Fêtes" and "Sirènes"; the work is now performed according to the revised score, which was published posthumously in 1930. "Nuages" and "Fêtes" were first performed at the Concerts Lamoureux in Paris on December 9, 1900, Camille Chavillard conducting. The same performers premiered the complete set of three pieces on October 27, 1901.

"NUAGES" ("Clouds") is scored for two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp, and strings. "FÊTES" ("Festivals") is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets in F, three trombones, tuba, two harps, timpani, cymbals, snare drum, and strings. "SIRÈNES"("Sirens") is scored for three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets in F, two harps, wordless female chorus, and strings.

The first performance of the *Prélude à l'Après-midi d'un faune* in 1894 had made Debussy instantly famous. By the date of that performance he had already embarked on his next major orchestral work, the *Nocturnes*, which, with *Pelléas et Mélisande*, were to occupy his attention for the rest of the 1890s. It seems that the *Nocturnes* went through at least two early versions before resulting in the music we know today, although Debussy's manuscripts for the earlier versions—if they were ever written out—no longer exist. As early as 1892, when Debussy was planning a tour of the United States (which never took place), he wrote to his patron Prince Poniatowski that the work he was planning to introduce during the tour, *Trois Scènes au crépuscule* ("Three Scenes at Twilight"), was "almost finished, that is to say that the orchestration is entirely laid out and it is simply a question of writing out the score." This work was based on the poem "Scènes au crépuscule" by Debussy's

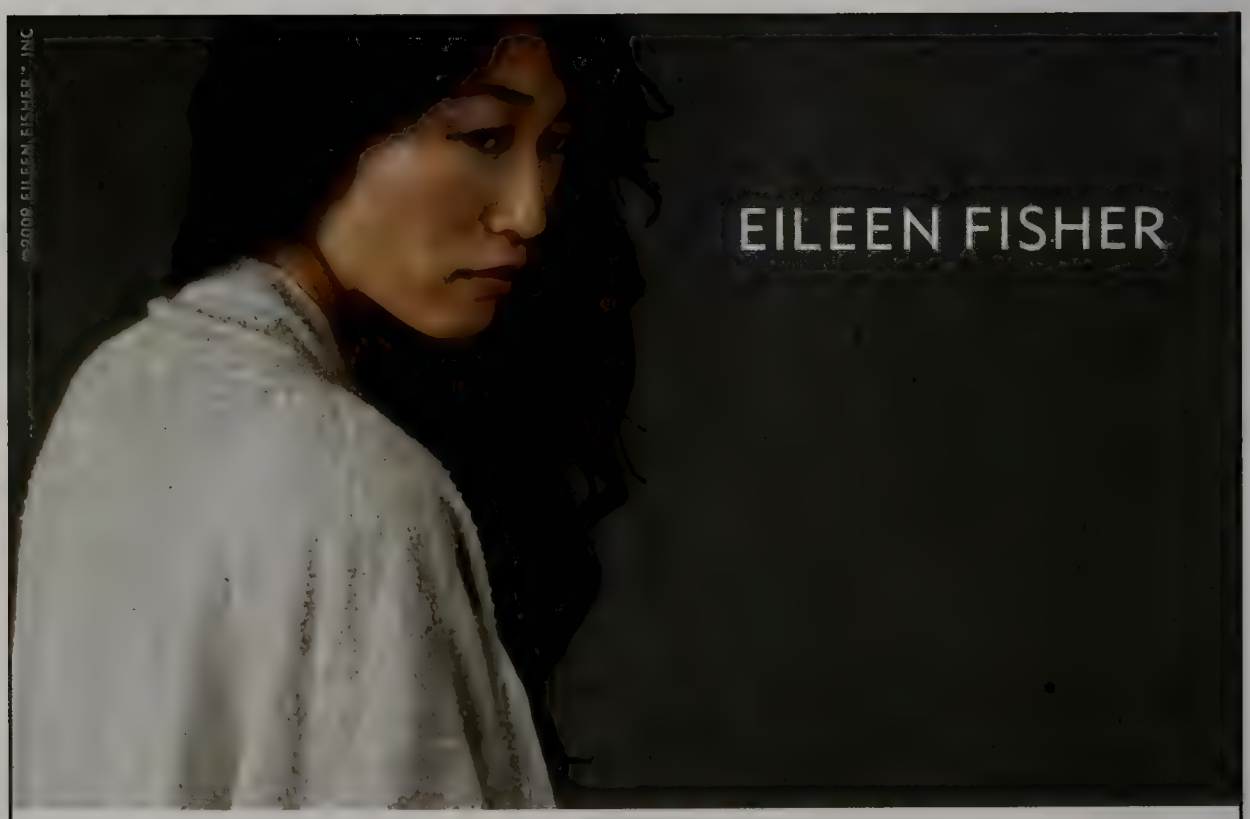


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friend Henri de Régnier, a close associate of Mallarmé. Since the music of this version does not survive at all, it is impossible to compare it to the final work, but it is worth noting that one of the poems involved the imagery of flutes and trumpets that might have inspired *Fêtes*, and a reference to a female choir might have motivated the inclusion of the wordless women's voices in *Sirènes*.

Be that as it may, the first appearance of the actual title *Nocturnes* in Debussy's work comes in a letter written late in 1894 to the great Belgian violinist Eugène Ysaÿe, to whom the composer wrote: "I am working on three Nocturnes for violin and orchestra that are intended for you. The first is scored for strings; the second for three flutes, four horns, three trumpets, and two harps; the third is a combination of both these groups....This is, in fact, an experiment in the various arrangements that can be made with a single color—like the study of gray in painting."

Debussy greatly admired a series of paintings entitled "Nocturnes" by the American artist Whistler, and the musical title could well have been suggested by that connection. Moreover, the composer's reference to "the study of gray in painting" recalls Whistler's most famous work (the only American painting on display in the Louvre), known popularly as "Whistler's Mother," but called by the artist "Arrangement in Black and Gray." He was also familiar with the work of other impressionists—Gauguin, Renoir, Pissarro, and Sisley—and he was especially fond of Turner.

Two years later Debussy again wrote to Ysaÿe, requesting that he defer the performance of the *Nocturnes* until he could give it in Brussels. This would suggest not only that a full score for the violin-and-orchestra version existed at that time, but also that Ysaÿe had seen it, though no one else has ever managed to put hands on the manuscript. If such a score does exist, its rediscovery would be a wonderful contribution to our knowledge of Debussy's musical thought. In any case, between 1897 and 1899 Debussy completely recast the work into its present form.

Debussy's comment likening his music to "the study of gray" fits best with *Nuages* ("Clouds"), one of his most personal musical expressions. The subdued orchestral colors and dynamics (mostly *piano* and *pianissimo*, with only two *forte* passages, each lasting only a measure or two) hold the music within carefully prescribed limits. The spare opening gesture in clarinets and bassoons—alternating open fifths with thirds—grows and intensifies in the divided string parts, while the English horn solo interpolates a chromatic figure that outlines a diminished fifth. This English horn figure keeps reappearing, virtually without change, like a solid object around which the clouds float and swirl. Debussy himself wrote a program for the movement in which he said, "*Nuages* renders the unchanging aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white."

The clouds have dispersed for the second movement, *Fêtes* ("Festivals"). Debussy is supposed to have said that he was inspired by the merrymaking in the Bois de Boulogne, although the brilliant processions through Paris at the time of the



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Franco-Russian alliance, signed in 1896, probably played a part in the final conception of the music, with its fanfares heard softly in the distance, growing to splendid display, and then fading away as the music again dissolves into silence.

Debussy's fascination with the sea constantly resurfaces in his music, from the third *Nocturne*, called *Sirènes* ("Sirens"), to certain passages in *Pelléas et Mélisande*, and culminating in the great sea symphony, *La Mer*. *Sirènes* is music of iridescent color, of decoration without themes in the normal sense, of fluid rhythmic interplay. Literary inspiration may have come either from a poem of Henri de Régnier (*L'Homme et la sirène*) or from one of Swinburne (*Nocturne*); both poems deal with mermaids and the effects of their love on mortals. The instrumental use of the women's chorus, singing wordlessly, evokes the song of these sirens from the ocean's depths.

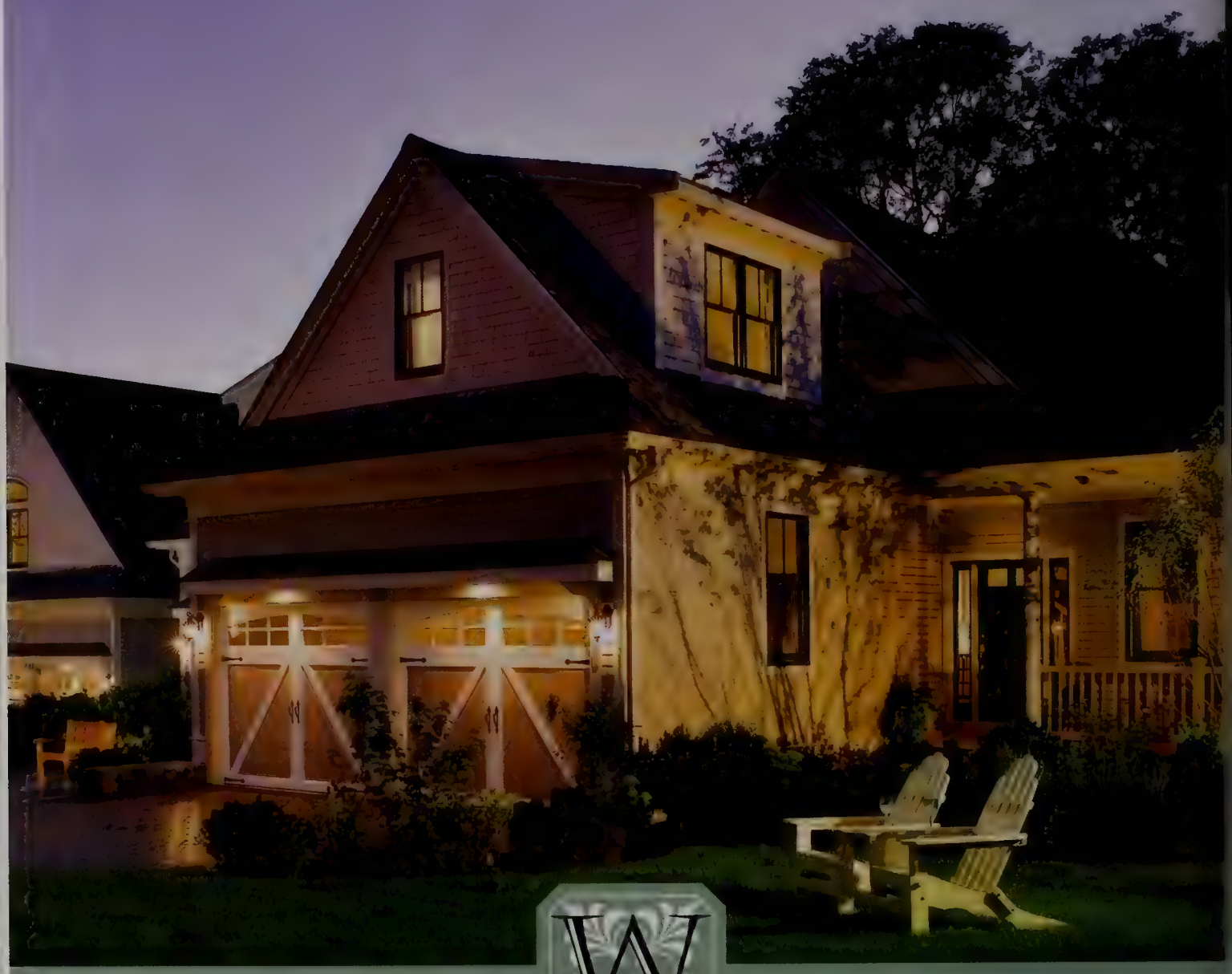
Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE OF DEBUSSY'S "NOCTURNES" *took place in Boston on February 10, 1904, in a Chickering Production concert conducted by B.J. Lang.*

THE FIRST COMPLETE BOSTON SYMPHONY PERFORMANCES OF "NOCTURNES" *were given by Max Fiedler in December 1908, with the Choral Club of the New England Conservatory of Music, though Vincent d'Indy had already led the BSO in "Nuages" and "Fêtes" in December 1905. Subsequent BSO performances of the "Nocturnes" (complete or in part) were given by Ernst Schmidt ("Nuages," performed in Debussy's memory the week after his death), Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Albert Stoessel, Richard Burgin, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Claudio Abbado, Sergiu Comissiona, Sir Colin Davis, Joseph Silverstein, Bernard Haitink (the most recent subscription performances of the complete set, in March/April 1990 with the New England Conservatory Women's Chorus, Tamara Brooks, director), Charles Dutoit (the most recent Tanglewood performance of the complete set, on August 9, 1992, with the Women of the Tanglewood Festival Chorus), and Seiji Ozawa ("Nuages" and "Fêtes" only, in December 1999 in Symphony Hall, followed by performances at Carnegie Hall, C.W. Post College on Long Island, and the Kennedy Center in Washington, D.C.).*

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Jacques Ibert

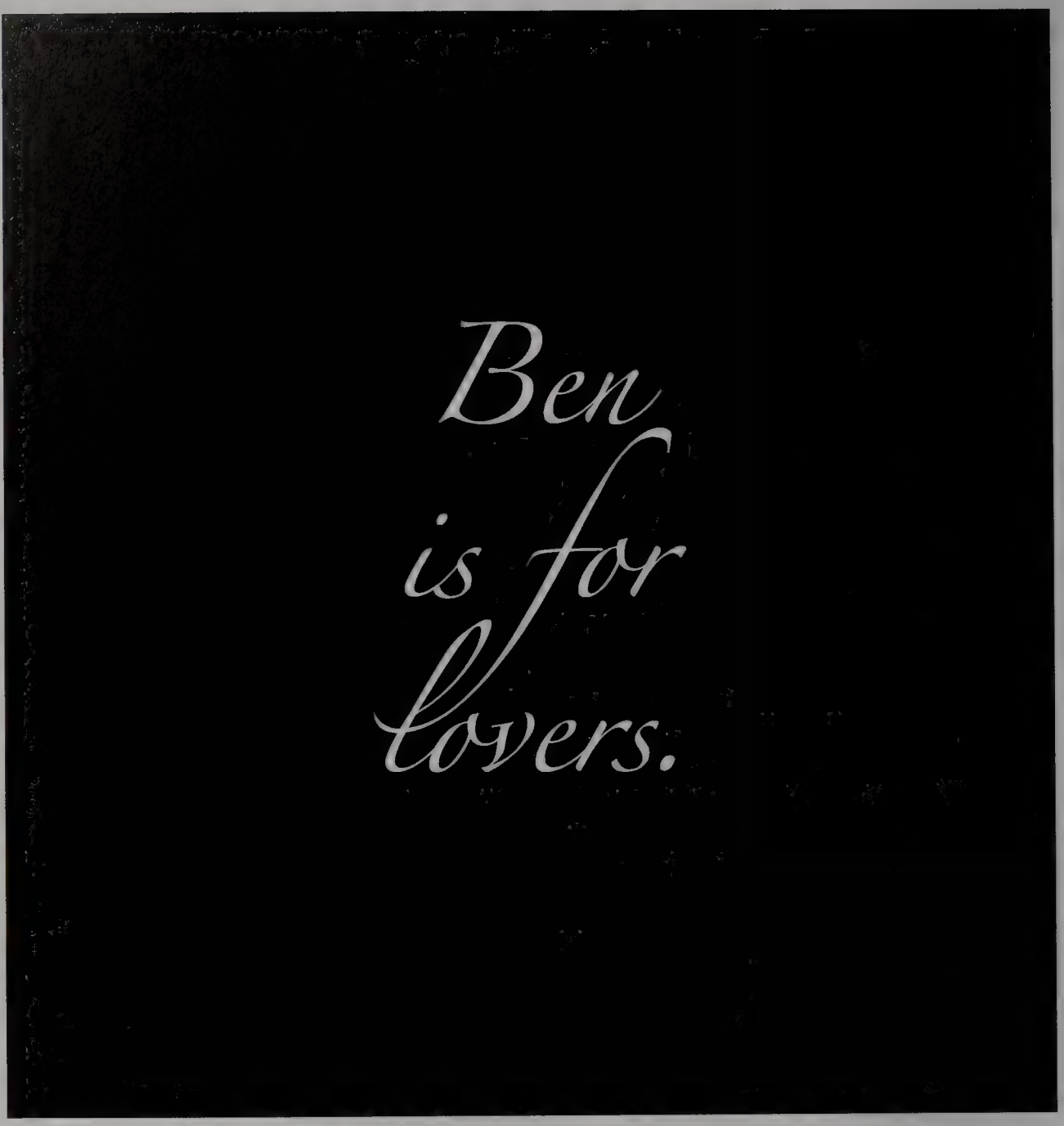
Concerto for Flute and Orchestra

JACQUES IBERT was born in Paris on August 15, 1890, and died there on February 5, 1962. He composed his Flute Concerto in Paris and in Normandy in the winter of 1932-33. The first performance took place on February 25, 1934, in Paris with flutist Marcel Moyse and the orchestra of the Société des Concerts du Conservatoire under the direction of Philippe Gaubert.

IN ADDITION TO THE SOLO FLUTE, the concerto calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, trumpet, timpani, and strings.

Jacques Ibert might have become a seventh member of "Les Six" if circumstances had not taken him away from Paris at the very moment that that famous group was identified by the press as the prime movers of the newest French music. But he had served throughout World War I, first as a surgical assistant, then in the navy, so he was not able to complete his studies until 1919, when at age twenty-nine he won the coveted Prix de Rome. This entitled him to a three-year residential scholarship in Rome, and he left Paris just when six other names (but not his) were launched into immortality by the vagaries of the press.

He shared many of their aesthetic principles, such as their negative reaction to Romantic excess and to Debussyan impressionism. Ibert was a neo-classicist by instinct, though never much under the shadow of Stravinsky. He could be sometimes as frivolous as Poulenc and sometimes as serious as Honegger. Like both of those composers (who were also his friends), his range was immense and his output large. After he saw much suffering in the war, one of his first works was an orchestral evocation of Oscar Wilde's painful *Ballad of Reading Gaol*, followed soon after by a short opera on one of the *Moralités légendaires* of the avant-garde poet Laforgue, who died very young in 1887. This is a parodic treatment of the myth of Perseus and Andromeda. Between returning from Rome in 1924 and going back there in 1937 as director of the French Academy's school where he had himself studied, he was one of the most active and successful composers in France.



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He had a series of stage works—both opera and ballet—performed in this period, little of which is ever heard today since in opera, at least, modern taste has, to the regret of many, moved away from comic opera (of which he was a master) and from the one-act form (which suited his gifts particularly well).

His greatest hit in this period was *Angélique*, a one-act farce about a man so brutalized by his wife that he puts her up for sale. She is passed from one unhappy husband to another, and finally becomes the devil's bride. But she makes life in hell so... hellish that she is finally returned to her original husband. Another comic opera, *Gonzague*, gives a piano tuner his place in the sun when a society hostess, anxious to avoid sitting thirteen to dinner, ropes in the piano tuner as a fourteenth guest. Several more operas, a series of ballets for Ida Rubinstein, and some film scores also belong to this period. A particular boost to his career came from Serge Koussevitzky, who greatly admired Ibert's music and introduced Boston audiences to *Le Chant de folie* in 1925 and *Féerique* in 1929.

Ibert also composed prolifically for orchestra and chamber groups. Of his small output for the piano, *The Little White Donkey* has appeared on many a child's piano rack, while his *Escales* (*Ports of Call*), descriptive of Mediterranean seaports, and his *Divertissement*, extracted from his music for *The Italian Straw Hat*, are still popular in concert programs. Three concertos have endeared themselves to players of their respective instruments: a Concerto for Cello and Wind Instruments, composed in 1925, a Concertino for alto sax (1935), and the Flute Concerto being heard this week.

This was written for the great French flutist Marcel Moyse, the leading player of his generation and an inspiring teacher to many of the great players of mid-century. He gave the first performance in 1934 accompanied by the orchestra of which he was principal flute, the Société des Concerts (now the Orchestre de Paris), under the baton of his former flute teacher Philippe Gaubert. The last movement was adopted that same year as an examination piece for Conservatoire students, and the concerto has since become, with Poulenc's genial flute sonata, a central item in the flutist's repertoire.

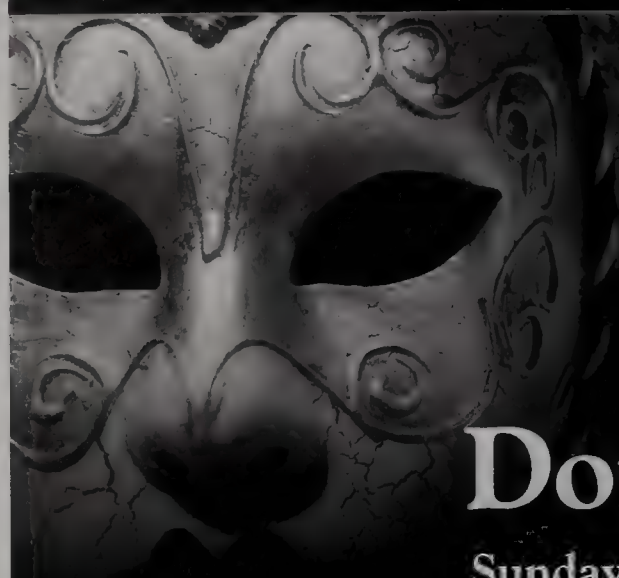
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Marcel Moyse, for whom Ibert's Flute Concerto was written

It is not to be undertaken lightly by novice players, since it taxes the technique and stamina of the player to the limits. This is immediately obvious at the flute's first entrance, since he launches into a stream of spiky, rapid figurations which is the first movement's first theme, though it could not possibly be described as a tune. Once the rushing about is done, the soloist is free to present a real melody, gently accompanied by the strings.

In accompanying concertos the orchestra is always at risk of having to respond to the soloist's virtuosity in kind. The passages where the violins, and sometimes the lower strings too, have to mimic the crazy spikiness of the flute's line verge on the comic—which may well have been Ibert's plan. A thump from the drum gives the solo flute a rare moment of rest before resuming the scramble, this time supporting the melody-theme on the clarinet. This combination comes again, with the violins scrambling and the tune loudly proclaimed by trumpet and horns.

After such a headlong first movement, a restful slow movement is called for. The flute offers a long melody over a soft bed of muted strings. The middle section, when the winds enter, disturbs the atmosphere a little, but the original melody soon returns on a solo violin while the flute plays elegant decorations. Halfway through, the flute takes back his own melody while the decorations pass to the second violins and then to the violas before the final quiet chords.

The finale brings us closer to the style and sound of Les Six, with cross-rhythms and bright orchestration to support the soloist's lively tarantella. A gentler middle section gives the soloist a series of long notes, at last revealing the lovely sound that a flute can make when not required to be feverishly rushing from one end of the instrument to the other. A cadenza leads to one of the flute's highest notes before the jaunty, rhythmic close.

Ibert had no great faith in inspiration: "I impose a strict discipline on myself, going to

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work at my desk every day. It's an essential training, as it is for sportsmen. Inspiration often arrives when you're working, and she's a lady you must never keep waiting. The material components of an orchestra help me a great deal, just as a sculptor is served by the stone he carves. I try to keep in mind a visual picture, such as the instrumentalist's posture or the positions of leading ballet dancers. By some audio-visual process I then hear the music playing." Ibert attempted to stay aloof from the aesthetic debates that have accompanied every French dinner table since time immemorial. "The word *system* horrifies me, and I have no time for preconceived rules," later adding: "All systems are good, so long as there's music in them."

Ibert's career took him back to Rome in 1937, and in 1955 he returned to run Paris's main opera houses. Behind the able administrator was a composer of real talent, with music in every genre to his credit. In our own time his reputation has been eclipsed by that of Poulenc, whose style is more individual, and by Messiaen, a composer radically distinct from everything we regard as characteristic of the jazz age. But the vitality of Ibert's music will keep it alive for generations yet.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

THE FIRST AMERICAN PERFORMANCE OF IBERT'S FLUTE CONCERTO *was given on January 20, 1949, by flutist George Drexler and the Los Angeles Philharmonic Orchestra conducted by Alfred Wallenstein.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Ibert's Concerto for Flute and Orchestra took place on January 8 and 9, 1954, with BSO principal Doriot Anthony (in her second year as BSO principal flute, and not yet Doriot Anthony Dwyer) under Charles Munch's direction, with repetitions between February and April that year in Providence, Boston, Hartford, New London, Brooklyn, Cambridge, and New York (all with Munch except in Brooklyn and Cambridge, where Richard Burgin conducted), followed by a Tanglewood performance on July 30, 1954—the BSO's last performance of the work until this week.*

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Johannes Brahms

Symphony No. 1 in C minor, Opus 68

JOHANNES BRAHMS was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe.

BRAHMS'S FIRST SYMPHONY IS SCORED for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

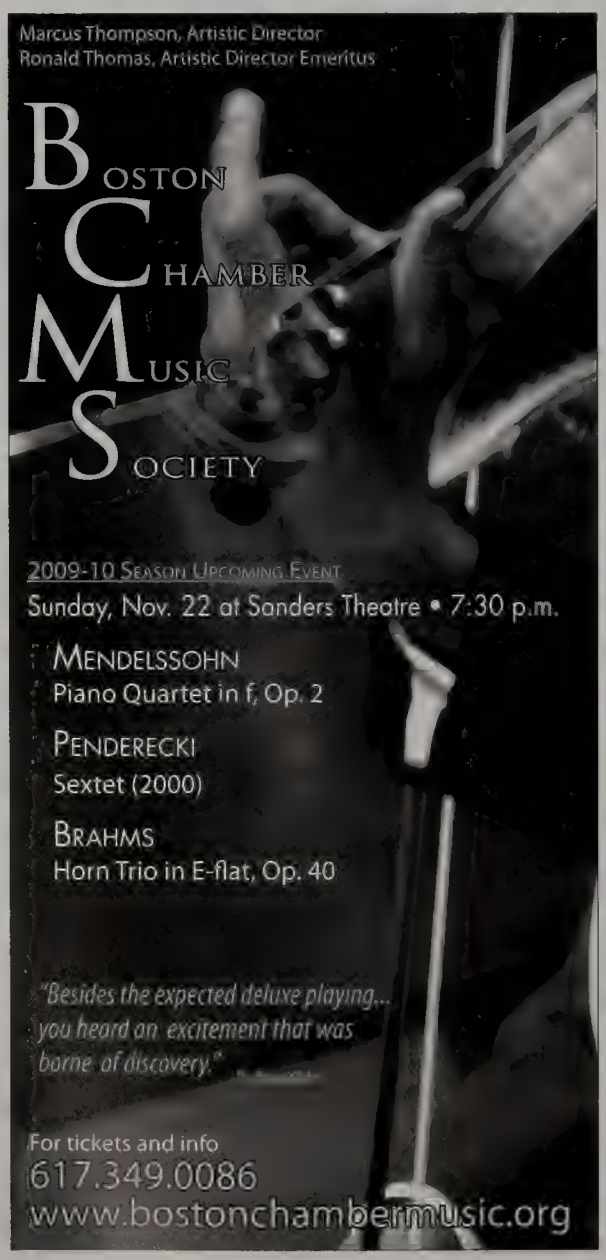
When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schubert fifteen, Schumann twenty-two, and Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann (only after Robert's death in 1856 could Brahms finally begin to accept that his passion for the older Clara had to remain unrequited), and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress; in the last-movement theme resembling the earlier

composer's *Ode to Joy*—a relationship Brahms himself acknowledged as something that "any ass could see" (perhaps less obvious is the relationship between the theme itself and the slow-moving violin phrase of the last movement's opening measures); and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we encounter in the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally 19th-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat... merely a brilliant

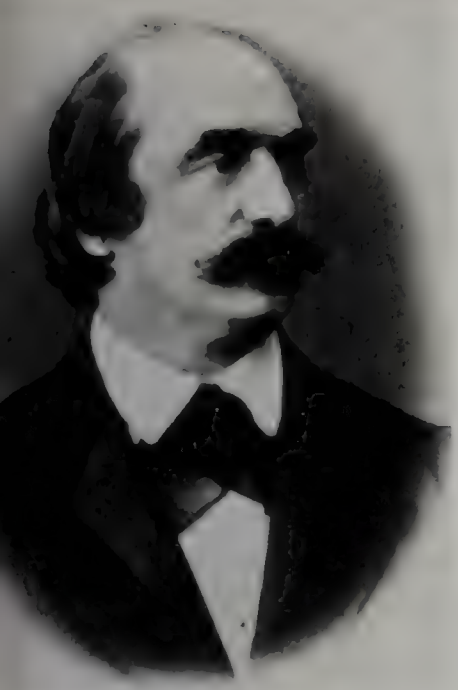


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The critic Eduard Hanslick (1825-1904), staunch Brahmsian, staunch anti-Wagnerian

afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Eduard Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, suggesting an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly somber in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from

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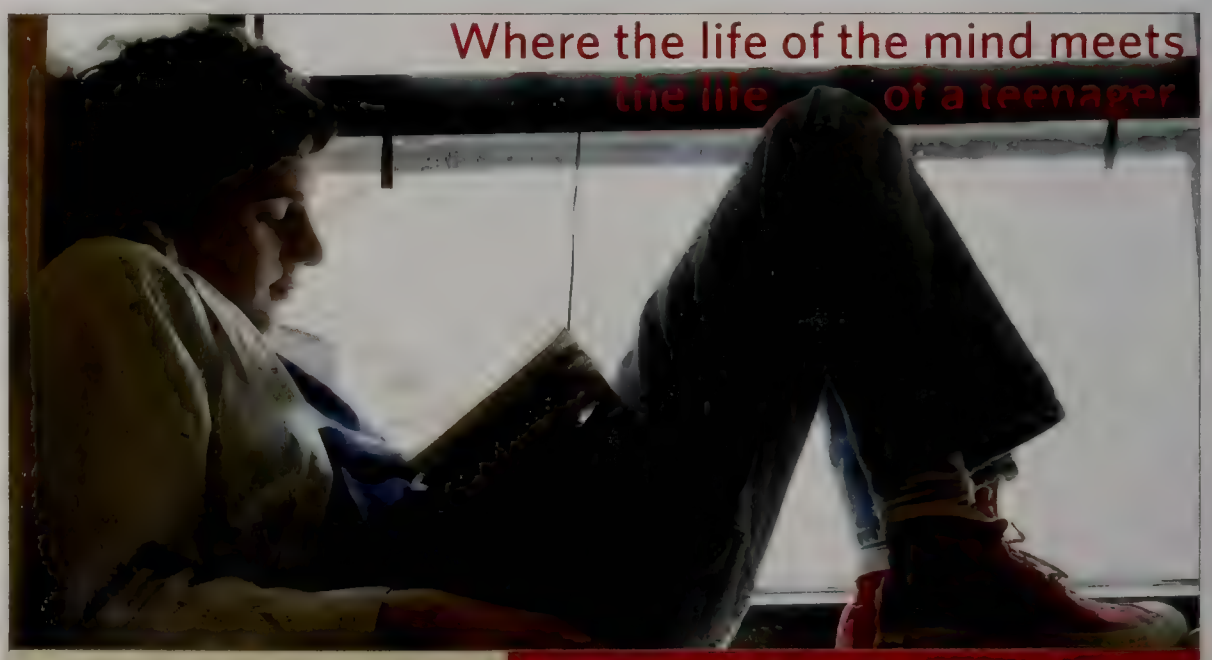


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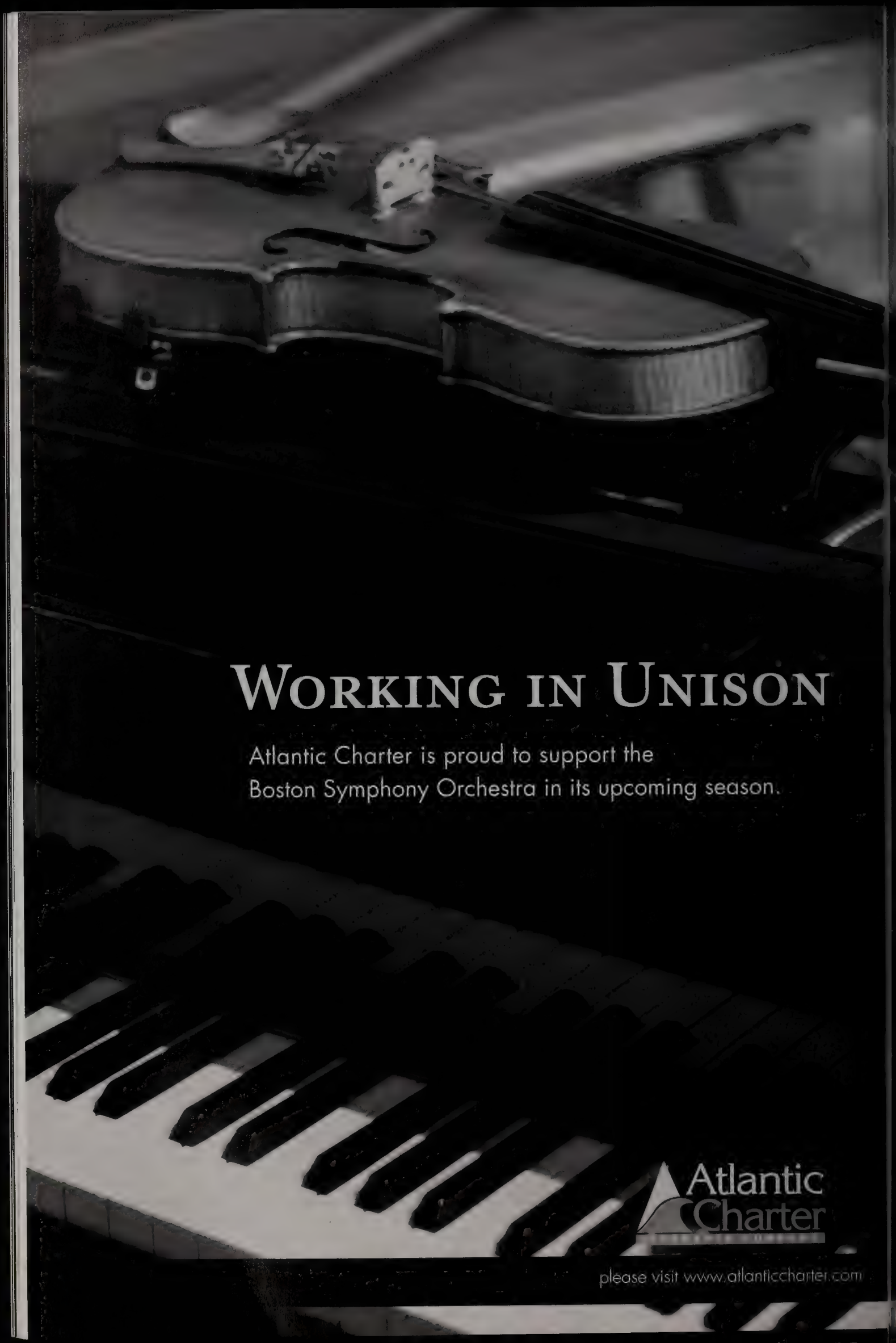
the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement, or the finale of the Piano Concerto No. 2—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

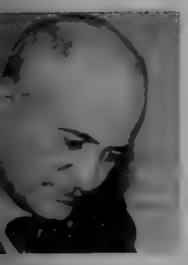
Marc Mandel

THE FIRST AMERICAN PERFORMANCE *of Brahms's Symphony No. 1 was given by Leopold Damrosch on December 15, 1877, in New York's Steinway Hall. The first Boston performance was given by Carl Zerrahn on January 3, 1878, in a Harvard Musical Association concert at the Music Hall.*

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES *of the Brahms First were during the orchestra's first season, on December 9 and 10, 1881, under Georg Henschel, who programmed it again in December 1882 and December 1883. It has also been played in BSO concerts under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, Georg Solti, Leonard Bernstein, Christoph von Dohnányi, Pascal Verrot, Charles Dutoit, Bernard Haitink, Rafael Frühbeck de Burgos, and James Levine (including the most recent subscription performances, in November 2006, followed by a performance at Carnegie Hall; and the most recent Tanglewood performance, on August 17, 2007, followed later that summer by European tour performances in Lucerne, Hamburg, Düsseldorf, and London).*


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To Read and Hear More...



The article on Ibert in the 2001 New Grove Dictionary of Music and Musicians is by Alexandra Laederich; the shorter 1980 Grove article was by David Cox. There are a few French-language biographies of the composer, but seemingly no major study in English.

James Galway recorded Ibert's Flute Concerto with Charles Dutoit and the Royal Philharmonic Orchestra (RCA, not currently listed). Other recordings include Emmanuel Pahud's with David Zinman and the Tonhalle Orchestra of Zurich (EMI), Jean-Pierre Rampal's with Louis de Froment and the Lamoureux Concerts Association Orchestra (Erato), and Timothy Hutchins with Charles Dutoit and the Montreal Symphony (London).



Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). Roger Nichols's *The life of Debussy* is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Also useful are David Cox's *Debussy Orchestral Music* in the series of BBC Music Guides, which includes detailed discussion of the *Nocturnes* (University of Washington paperback); Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb (Oxford); and two recent collections of essays: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press).

Bernard Haitink recorded Debussy's *Nocturnes* with the Concertgebouw Orchestra of Amsterdam (Philips). The Boston Symphony Orchestra recorded the three *Nocturnes* with Pierre Monteux in 1955 (RCA), with Claudio Abbado in 1970 (Deutsche Grammophon), and with Colin Davis in 1982 (Philips). Charles Munch recorded *Nuages* and *Fêtes* with the BSO in 1962 (RCA). Other recordings of the three *Nocturnes* include Charles Dutoit's with the Montreal Symphony (Decca), Rafael Frühbeck de Burgos's with the London Symphony Orchestra (Regis), Jean Martinon's with the ORTF National Orchestra (EMI), and Michel Plasson's with the Orchestre du Capitole de Toulouse (EMI).

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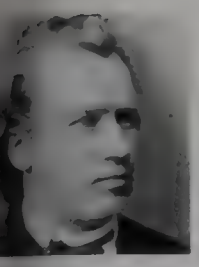
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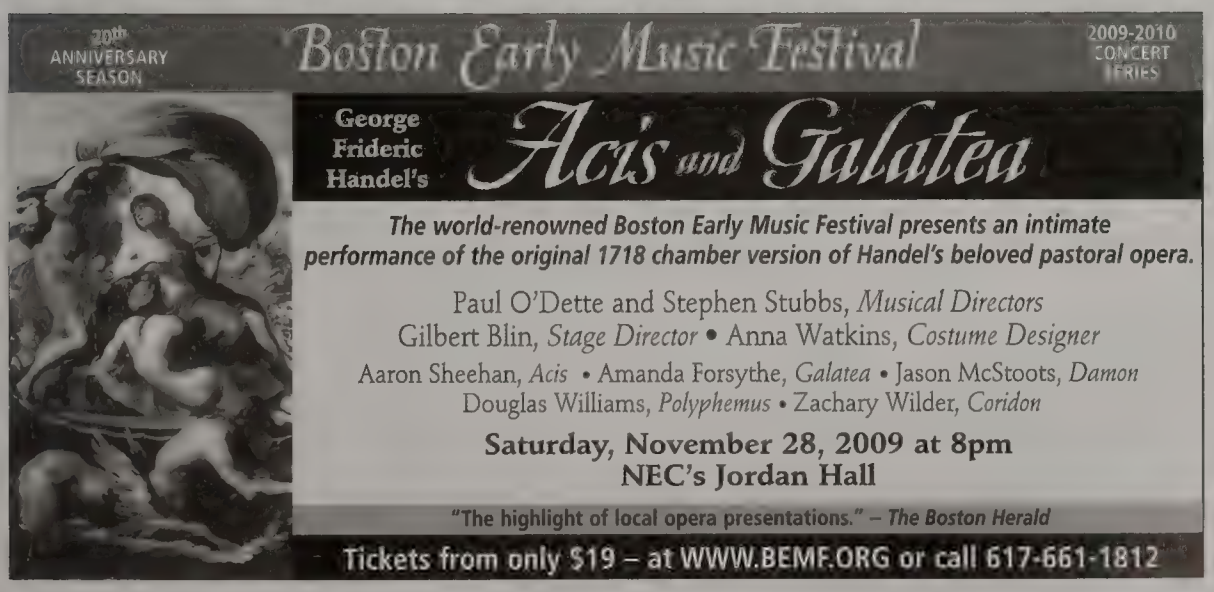
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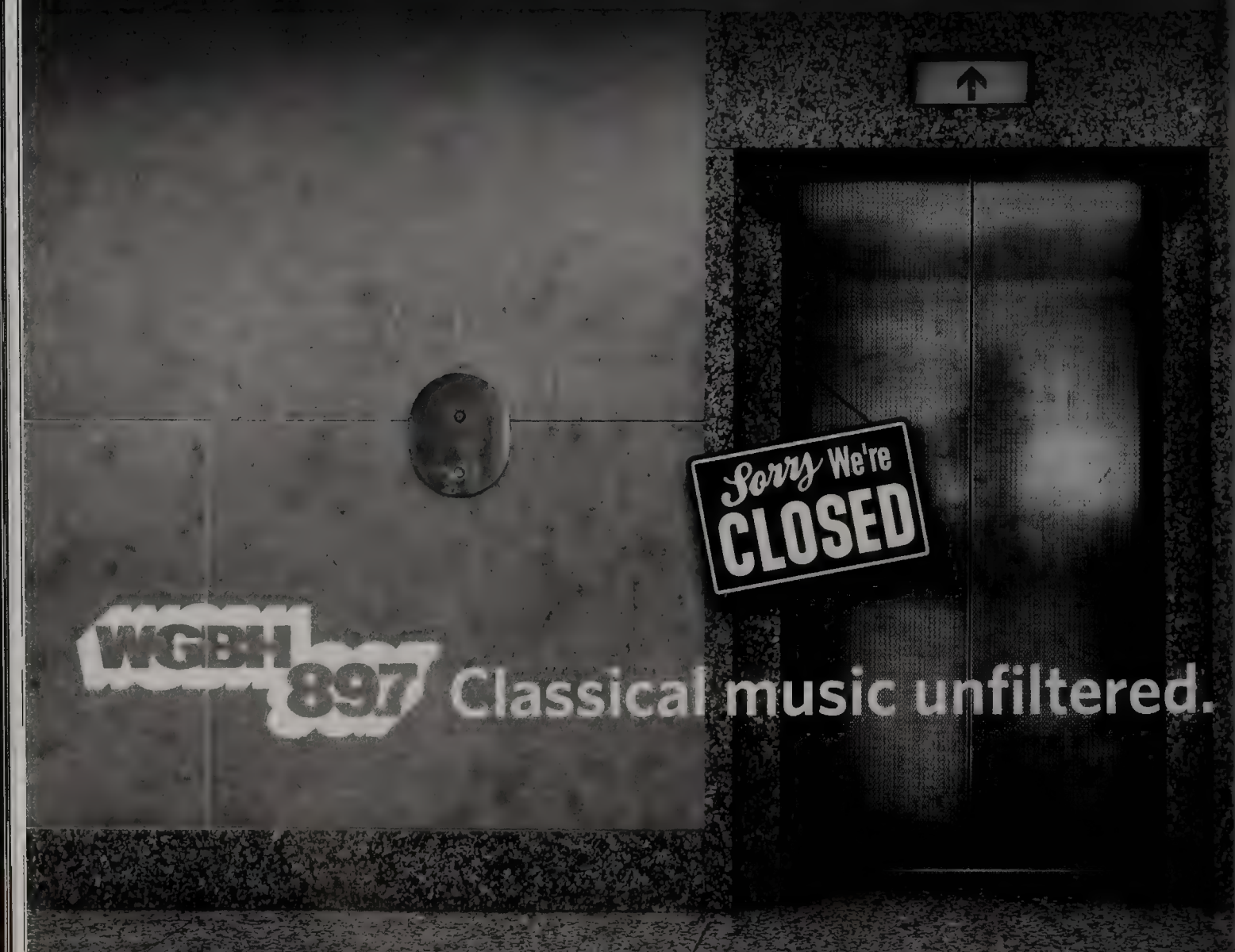


Important, relatively recent additions to the Brahms bibliography have included Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford); *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton); and Walter Frisch's *Brahms: The Four Symphonies* (Yale paperback). Also relatively recent is Peter Clive's *Brahms and his World: A Biographical Dictionary*, which includes a chronology of the composer's life and works followed by alphabetical entries on just about anyone you might think of who figured in Brahms's life (Scarecrow Press); this follows Clive's earlier, similar books, *Mozart and his Circle* (Yale University Press) and *Beethoven and his World* (Oxford University Press). The Brahms entry in the 2001 New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the "Master Musicians" series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of his symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback); for more detailed analysis, go to Michael Musgrave's *The Music of Brahms* or Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the symphonies are among his *Essays in Musical Analysis* (Oxford paperback).

Bernard Haitink recorded the four Brahms symphonies with the Boston Symphony Orchestra between 1990 and 1994 (Philips). Earlier Boston Symphony accounts of the Brahms First were recorded in 1956 by Charles Munch (RCA), in 1963 by Erich Leinsdorf (also RCA, as part of Leinsdorf's complete Brahms symphony cycle with the orchestra),



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and in 1977 by Seiji Ozawa (Deutsche Grammophon). James Levine recorded the complete Brahms symphony cycle in 1975-76 with the Chicago Symphony Orchestra (RCA) and live with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon). Levine's more recent series of live Munich Philharmonic recordings pairs a 2003 performance of the Brahms First with a 1999 performance of Brahms's choral work, *Schicksalslied* (Oehms). Other noteworthy cycles of the four symphonies include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently led the orchestra (Telarc), Daniel Barenboim's with the Chicago Symphony Orchestra (Erato), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), and Simon Rattle's with the Berlin Philharmonic (EMI, a quite recent entry to the catalogue).

For the historically minded, both Arturo Toscanini and Wilhelm Furtwängler left multiple recordings of the Brahms First Symphony; these move around within the catalogue on a variety of labels. Toscanini's broadcast accounts with the NBC Symphony Orchestra from 1937 (from his very first concert with that ensemble, on Christmas Eve that year) and May 1940 (from Carnegie Hall) are strikingly rhetorical as compared with his two commercial recordings made in 1941 and 1951 for RCA. The 1937 broadcast has been available on Myto, the 1940 performance on Music & Arts. Furtwängler's 1951 account with the North German Radio Symphony Orchestra of Hamburg is particularly outstanding (Tahra). There is also a very beautiful 1953 recording by Toscanini protégé Guido Cantelli with the Philharmonia Orchestra (Testament). The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra (at one time available on Naxos and Tahra CDs) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (Living Era or Naxos) will be important to anyone interested in the recorded history and performance practice of these works.

Marc Mandel





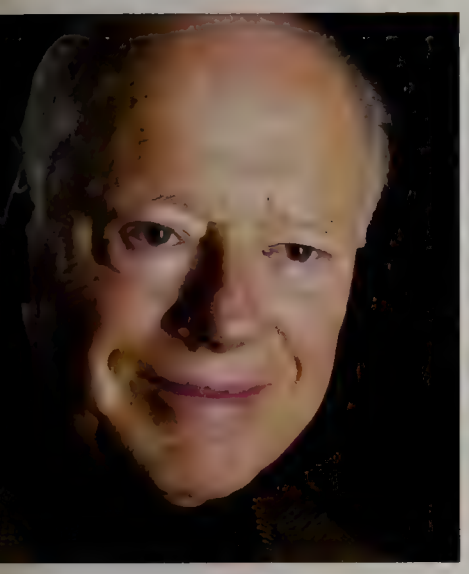
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Guest Artists



Bernard Haitink

With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Principal Conductor of the Chicago Symphony Orchestra since 2006, he was for more than twenty-five years at the helm of Amsterdam's Royal Concertgebouw Orchestra as its music director. He has also previously held posts as music director of the Dresden Staatskapelle, the Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is Conductor Laureate of the Royal Concertgebouw Orchestra and Conductor Emeritus of the Boston Symphony Orchestra and has made frequent guest appearances with most of the world's leading orchestras. Mr. Haitink began the 2009-10 season with a European tour with the Chicago Symphony, performing in Vienna, Paris, London, and at the Berlin and Lucerne festivals. He also performed this autumn with the London Symphony Orchestra, both in London and in a series of three programs of Schubert and Mahler at Avery Fisher Hall in New York. He returns to the Royal Concertgebouw Orchestra to lead the traditional Christmas Day concert. Other highlights include concerts with the Berlin Philharmonic, Boston Symphony, and Bayerischer Rundfunk orchestras, and a Beethoven cycle with the Chicago Symphony. Mr. Haitink has recorded widely for the Philips, Decca, and EMI labels, with the Concertgebouw, the Berlin Philharmonic, the Vienna Philharmonic, and the Boston Symphony Orchestra. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenůfa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded

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Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on the LSO Live label, and Mahler's symphonies 1, 3, and 6, Bruckner's Symphony No. 7, and Shostakovich's Symphony No. 4 with the Chicago Symphony on their new "Resound" label. The Shostakovich recording was awarded a Grammy for Best Orchestral Performance of 2008. Bernard Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was named *Musical America*'s "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named Conductor Emeritus of the BSO in 2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (where he appeared for the first time in 1994), Carnegie Hall, and on a 2001 tour of European summer music festivals. His most recent BSO appearances were at Symphony Hall in March 2008 (leading Bach's *St. Matthew* Passion and a Bartók/Schubert program with pianist András Schiff) and at Tanglewood in July 2008 (leading an all-Beethoven program and Mahler's Symphony No. 2, *Resurrection*). He returns to Symphony Hall in April to close the BSO's 2009-10 subscription season with two programs—a Mozart/Strauss program with violinist Leonidas Kavakos, and a Beethoven/Bartók program with pianist Emanuel Ax.



Sir James Galway

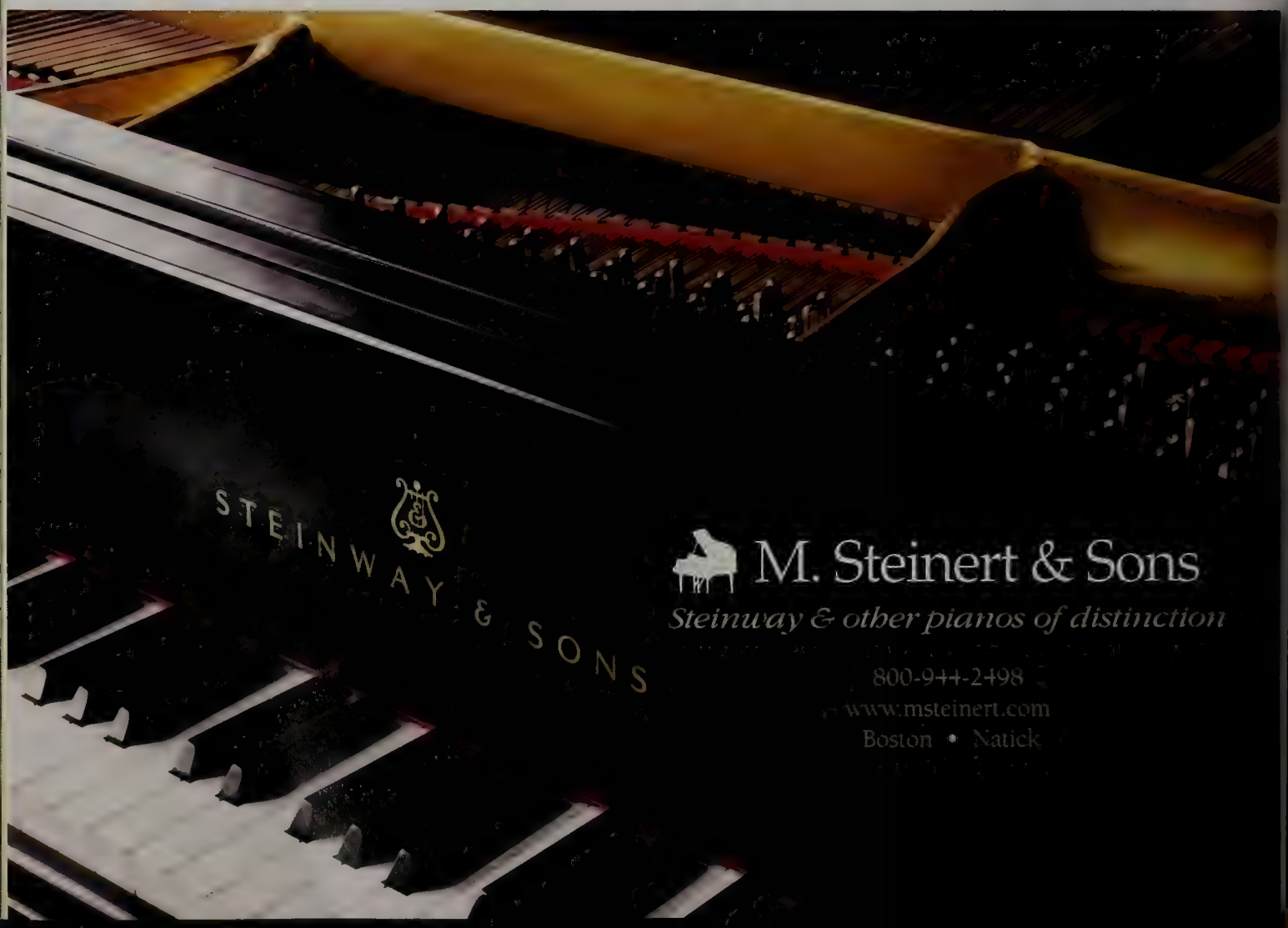
Celebrating his 70th birthday year, Sir James Galway is regarded as the most influential flutist of our time, an artist whose appeal crosses all musical boundaries. In addition to international tours and musical galas marking this milestone, Sony BMG has released "James Galway Celebrates 70–A collection of personal favorites," a disc featuring Sir James's favorite musical collaborations; Conn-Selmer has produced a new student flute called "The Galway Spirit"; Nagahara flute makers have introduced a 20-carat gold flute; John Wiley & Sons, Inc., in conjunction with Lincoln Center for the Performing Arts, has published a new memoir, entitled



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The Man with The Golden Flute: Sir James, a Celtic Minstrel; and Hardy Classic Video has released a new DVD of Sir James performing with I Solisti Veneti in Venice. The birthday celebrations began in summer 2009 at Tanglewood with the Boston Symphony, Leonard Slatkin, Lady Jeanne Galway, and friends; and at the Ravinia Festival with James Conlon, the Chicago Symphony, Lady Jeanne Galway, and a special performance with two-time Grammy-nominated Cuban music group, Tiempo Libre. The National Flute Association recognized Sir James with its Lifetime Achievement Award and a weekend of festivities in New York, featuring the world's largest flute event. The 2009-10 season includes performances with the Madison Chamber Orchestra and the Boston, Detroit, and Dallas symphonies, and a return to Sir James's hometown of Belfast, performing live in the BBC Proms in the Park with the Ulster Orchestra, The Chieftains, Lady Jeanne Galway, and young flutists. Other international concerts include tours of Switzerland, France, Germany, England, Ireland, and Italy (a special anniversary concert at La Scala), and performances in Japan and Singapore. Born in Belfast, Sir James Galway studied in London and Paris before embarking on an orchestral career, including the Berlin Philharmonic under Herbert von Karajan. Since launching his solo career in 1975 he has traveled extensively, giving recitals, performing with the world's leading orchestras and in chamber music engagements, and in popular music concerts, as well as giving master classes. In addition to performances of the standard classical repertoire, particularly Bach, Vivaldi, and Mozart, he has performed new works commissioned by him and for him by composers such as Amram, Bolcom, Corigliano, Heath, Lieberman, and Maazel. Alongside his busy performing schedule, he also finds time to conduct annual master classes, commission new works for the flute, and publish articles, books, and flute studies. Each summer, Sir James and Lady Galway direct their International Flute School in Weggis, Switzerland. His website, www.thegalwaynetwork.com, is devoted to students, educators, and flute lovers worldwide. Sir James supports such charitable organizations as SOS, FARA, Future Talent, the Swiss Artistic Foundation, the Caron Keating Foundation, and UNICEF, with which he holds the title of special representative. Recent honors include his induction into the Hollywood Bowl Hall of Fame and receiving the UMS Distinguished Artist Award at the 13th Annual Ford Honors Program. *Irish America* Magazine awarded Sir James and Lady Jeanne Galway the

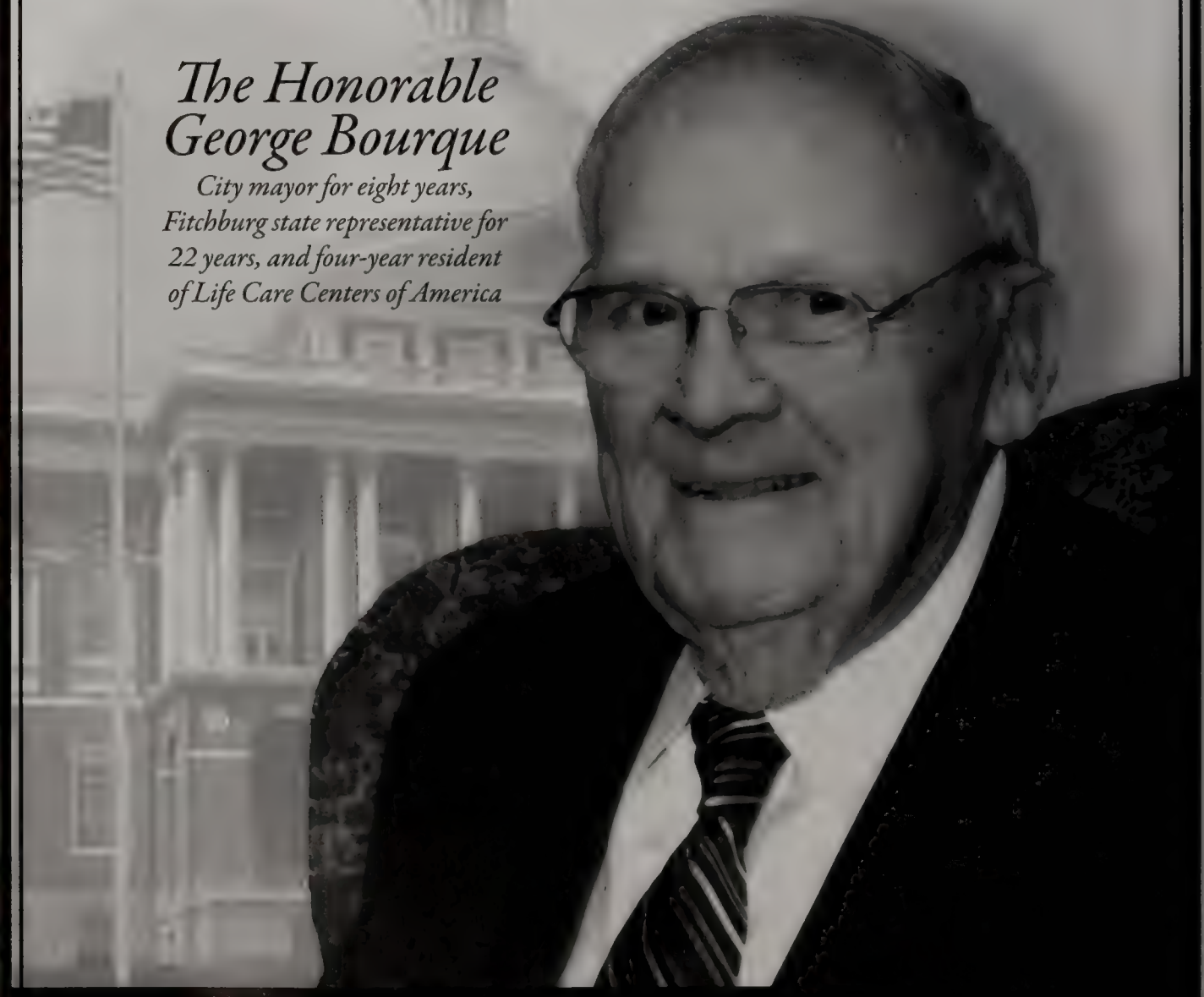


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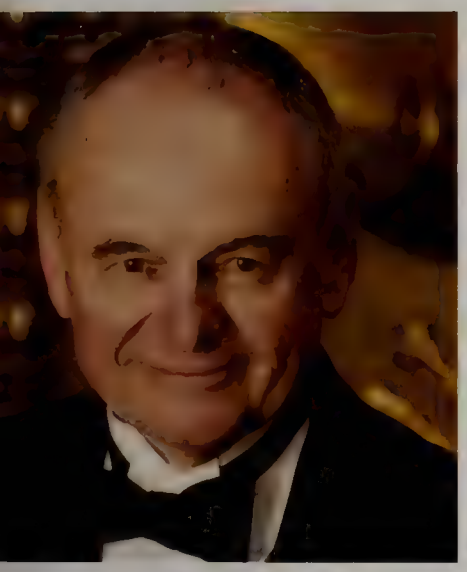
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"2008 Spirit of Ireland" award. His 60th birthday was commemorated with 1999's "Sixty Years," a fifteen-CD retrospective of his works on RCA Victor Red Seal. Her Majesty Queen Elizabeth II of England has twice honored James Galway: in 1979 with an Order of the British Empire and in 2001 with a knighthood for his services to music. Through his extensive touring, over 30 million albums sold, and frequent international television appearances, the much-honored Sir James has endeared himself to millions worldwide as a performer, instructor, humanitarian, and tireless promoter of the arts. James Galway made his Boston Symphony Orchestra debut on Opening Night of the 1984-85 Symphony Hall season with Seiji Ozawa conducting. His first Tanglewood appearance with the BSO was in 1987, and he has since returned on numerous occasions to both venues, most recently to Symphony Hall for the opening concerts of the 2006-07 season (playing William Bolcom's *Lyric Concerto* with James Levine conducting, a performance issued on BSO Classics) and to Tanglewood this past summer for an Ozawa Hall recital and a BSO concert—with conductor Leonard Slatkin and special appearances by Lady Jeanne Galway, pianist Michael McHale, tenor Anthony Kearns, and Tiempo Libre—celebrating his 70th birthday.



Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with James Levine and the BSO at Symphony Hall, the chorus performs Stravinsky's *Symphony of Psalms* and Mozart's Requiem (paired on the BSO's opening subscription program), Beethoven's Ninth Symphony (as part of the orchestra's complete Beethoven symphony cycle), and Mendelssohn's *Elijah* (in the work's first BSO performances since 1980, which also featured the TFC). Also with the orchestra this season, the chorus performs Debussy's *Nocturnes* with Conductor Emeritus Bernard Haitink, the American premiere of James MacMillan's *St. John Passion* with Sir Colin Davis, and Mendelssohn's incidental music to *A Midsummer Night's Dream* and Rossini's *Stabat Mater* with Rafael Frühbeck de Burgos. This past summer at Tanglewood, the chorus performed Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tangle-

wood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Seiji Ozawa and Bernard Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Women of the Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus will celebrate its 40th anniversary in the summer of 2010. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

SOPRANOS

Joy Emerson Brewer • Anna S. Choi • Saewon Lee Chun • Lisa Conant • Kaila J. Frymire • Eileen Huang • Stephanie Janes • Polina Dimitrova Kehayova • Carrie Kenney • Donna Kim • Nancy Kurtz • Barbara Abramoff Levy* • Anna Oppenheimer • Laurie Stewart Otten • Livia M. Racz • Jessica Rucinski • Adi Rule • Melanie Salisbury • Johanna Schlegel • Alison Zangari

MEZZO-SOPRANOS

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Matthew A. Larson, Rehearsal Pianist

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Next Program...

Tuesday, November 24, 8pm
Friday, November 27, 1:30pm
Saturday, November 28, 8pm
Tuesday, December 1, 8pm

SIR ANDREW DAVIS conducting

DEBUSSY "PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE"
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STRAVINSKY SYMPHONY IN THREE MOVEMENTS
Allegro
Andante
Con moto

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Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
JOSHUA BELL

PRE-CONCERT TALKS BY ELIZABETH SEITZ OF THE BOSTON CONSERVATORY (NOVEMBER 24) AND BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (NOVEMBER 27-DECEMBER 1)

English conductor Sir Andrew Davis is joined by American violinist Joshua Bell in Brahms's evergreen Violin Concerto, which the composer wrote in 1878 for his lifelong friend Joseph Joachim, one of the great musicians of the age. Opening this diverse program is Debussy's *Prelude to The Afternoon of a Faun*, the composer's musical response to a poem by Mallarmé and one of his most characteristic and popular scores. Stravinsky described his 1945 Symphony in Three Movements as a reaction to the events of the Second World War. Its rhythmic vitality and orchestral clarity make it an archetype of neoclassicism.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Tuesday	November 24, 8-9:50 (Non-subscription)
Friday 'A'	November 27, 1:30-3:20
Saturday 'A'	November 28, 8-9:50
Tuesday 'B'	December 1, 8-9:50

SIR ANDREW DAVIS, conductor
JOSHUA BELL, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
STRAVINSKY	Symphony in Three Movements
BRAHMS	Violin Concerto

Wednesday, December 2, 7:30pm (Open Rehearsal)

Thursday 'C'	December 3, 8-10:05
Friday 'B'	December 4, 1:30-3:35
Saturday 'A'	December 5, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor
FRANK PETER ZIMMERMANN, violin

BARTÓK	Divertimento for String Orchestra
MARTINŮ	Violin Concerto No. 2
DVOŘÁK	Symphony No. 8

Wednesday, January 6, 7:30pm (Open Rehearsal)

Thursday 'A'	January 7, 8-10:05
Friday 'A'	January 8, 1:30-3:35
Saturday 'B'	January 9, 8-10:05
Tuesday 'C'	January 12, 8-10:05

TON KOOPMAN, conductor and harpsichord
YO-YO MA, cello

HAYDN	Symphony No. 98
HAYDN	Cello Concerto No. 1 in C
C.P.E. BACH	Symphony in G
SCHUBERT	Symphony in B minor, *Unfinished*

Sunday, January 10, 3pm
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DAVID DEVEAU, piano

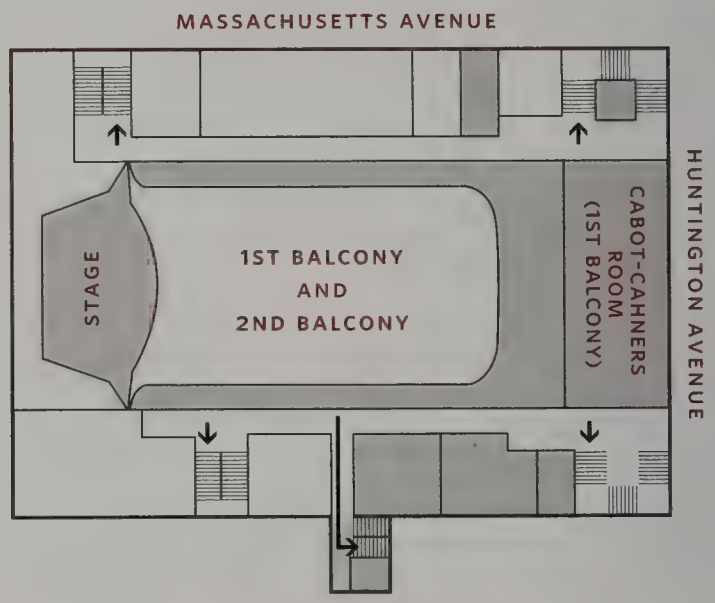
BARTÓK	Quintet for piano and strings
LIGETI	Bagatelles for wind quintet
BRAHMS	Three Hungarian Dances (arr. Amlin)

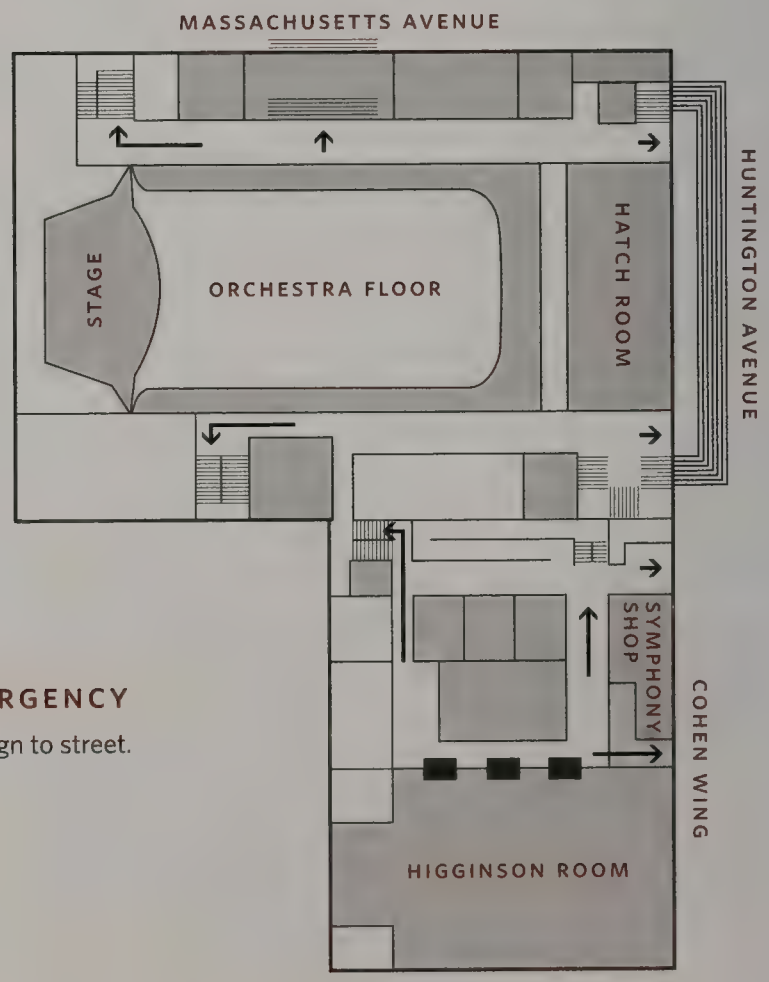
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The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Boston Symphony Broadcasts: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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Table of Contents | Week 8

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 A BRIEF HISTORY OF BOSTON SYMPHONY ORCHESTRA

35 THIS WEEK'S PROGRAM

Notes on the Program

37 Claude Debussy

43 Igor Stravinsky

51 Johannes Brahms

61 To Read and Hear More...

Guest Artists

67 Sir Andrew Davis

69 Joshua Bell

72 SPONSORS AND DONORS

80 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

83 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY ELIZABETH SEITZ OF THE BOSTON CONSERVATORY (NOVEMBER 24) AND BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (NOVEMBER 27, 28; DECEMBER 1).

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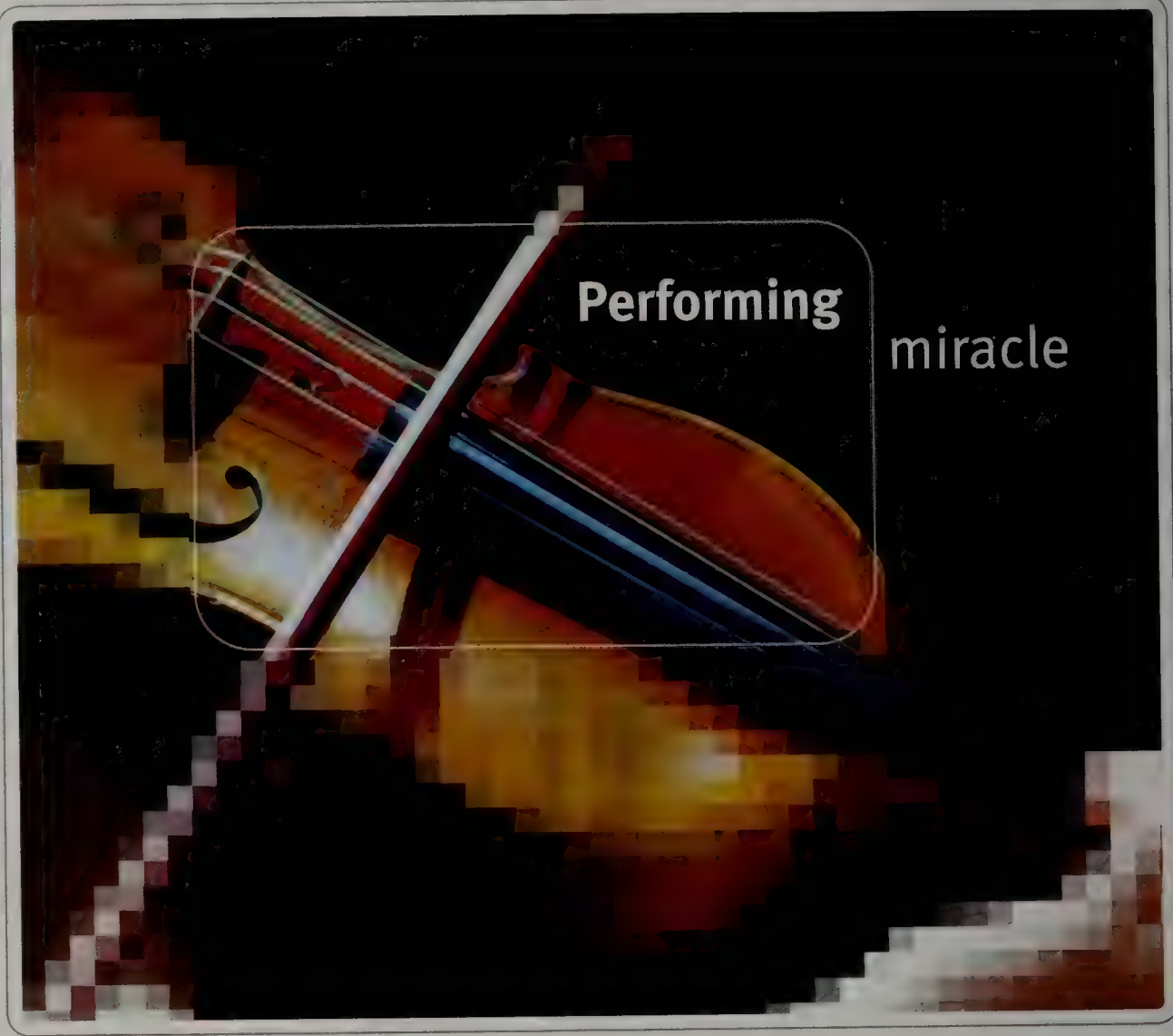
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Alexander and Elinor Courtney found an array of distinguished floor plans, friendly neighbors, onsite activities (movies, college courses, lectures, concerts) and each other at Fox Hill Village! Married nine years with twenty-one grandchildren between them, the Courtneys take advantage of the sprawling lawns and family friendly weekly barbeques Fox Hill hosts in the summer. An active schedule, convenient fitness center, Massachusetts General Hospital associated Wellness Clinic and superb dining exceed their highest expectations while impeccable security makes their travels to Alaska, Hawaii, and Vienna carefree.

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BSO News

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events designed to enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO performances at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. On Tuesday, December 1, ticket holders for that evening's BSO concert are invited to a post-concert reception in Higginson Hall at which Joshua Bell will be signing copies of his CDs. Future events in Higginson Hall include a post-concert holiday reception on Saturday, December 5, and a post-concert reception on Tuesday, January 19, with that evening's soloist, violinist Nikolaj Znaider. Please check bso.org for further details.

Joshua Bell CD Signings at the Symphony Shop

In addition to the "Symphony+" reception following the BSO concert of Tuesday, December 1, violinist Joshua Bell will also be signing copies of his CDs at the Symphony Shop following the BSO concerts of Tuesday, November 24, and Saturday, November 28.

Free Community Concerts

The Boston Symphony Orchestra is pleased to offer free chamber music concerts featuring members of the BSO on Sunday afternoons at 3 p.m. throughout the Boston area during the BSO season. Upcoming concerts are scheduled for Sunday, January 24, at Arts at the Armory in Somerville; Sunday, January 31, at St. Paul AME Church in Cambridge; and Sunday, February 14, at Twelfth Baptist Church in Roxbury. Admission is free, with a reservation. To reserve tickets, please call SymphonyCharge at (617) 266-1200 or 888-266-1200. For more information, visit bso.org. The Boston Symphony Orchestra's free Community Concerts are made possible by a generous grant from The Lowell Institute.

Beethoven and the BSO's Online "Classical Companion"

In conjunction with the BSO's recent complete Beethoven symphony cycle, "Classical Companion," the Boston Symphony Orchestra's interactive educational website, allows visitors to the site to explore Beethoven and his music through online multimedia materials. In addition to informative essays, historical photographs, and music, there are video segments by composer/Beethoven scholar Jan Swafford of The Boston Conservatory discussing each of Beethoven's symphonies; a video lecture by Harvard professor Thomas Forrest Kelly



Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

on Beethoven's Symphony No. 9, taken from this past summer's One Day University at Tanglewood, and an interactive module that invites visitors to explore sonata form via Beethoven's symphonies. Visit www.bso.org/classicalcompanion.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory (November 24) and BSO Director of Program Publications Marc Mandel (November 27-December 1) discuss Debussy, Stravinsky, and Brahms. Next week, BSO Assistant Director of Program Publications Robert Kirzinger (December 2 Open Rehearsal) and Helen Greenwald of the New England Conservatory (December 3-5) discuss Bartók, Martinů, and Dvořák. The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book within the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

BSO Members in Concert

BSO principal bass Edwin Barker is soloist in the Boston premiere of John Harbison's Concerto for Bass Viol and Orchestra with the Boston University Symphony Orchestra on Tuesday, December 8, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. David Hoose and Tiffany Chang conduct this program, which also includes the overture to Verdi's *I vespri siciliani* and Schumann's Symphony No. 2. Admission is free and open to the public. For information, call (617) 353-8724 or (617) 353-8725.

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

The Walter Piston Society—Have You Remembered the BSO in Your Estate Plans?

By establishing your legacy gift, you will become a member of the Walter Piston Society. Now in its twenty-second year and named for Pulitzer Prize-winning composer and noted musician Walter Piston, who endowed the BSO's principal flute chair with a bequest, the Piston Society recognizes and honors those who have provided for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood through one of a variety of irrevocable deferred gifts or by including the BSO in their long-term plans. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report. For more information, please contact George Triantaris, Director of Principal and Planned Giving, at gtriantaris@bso.org or (617) 638-9268.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



photo by Steven A. Emery

IN MEMORIAM

Marylou Speaker Churchill

May 5, 1945 – November 10, 2009

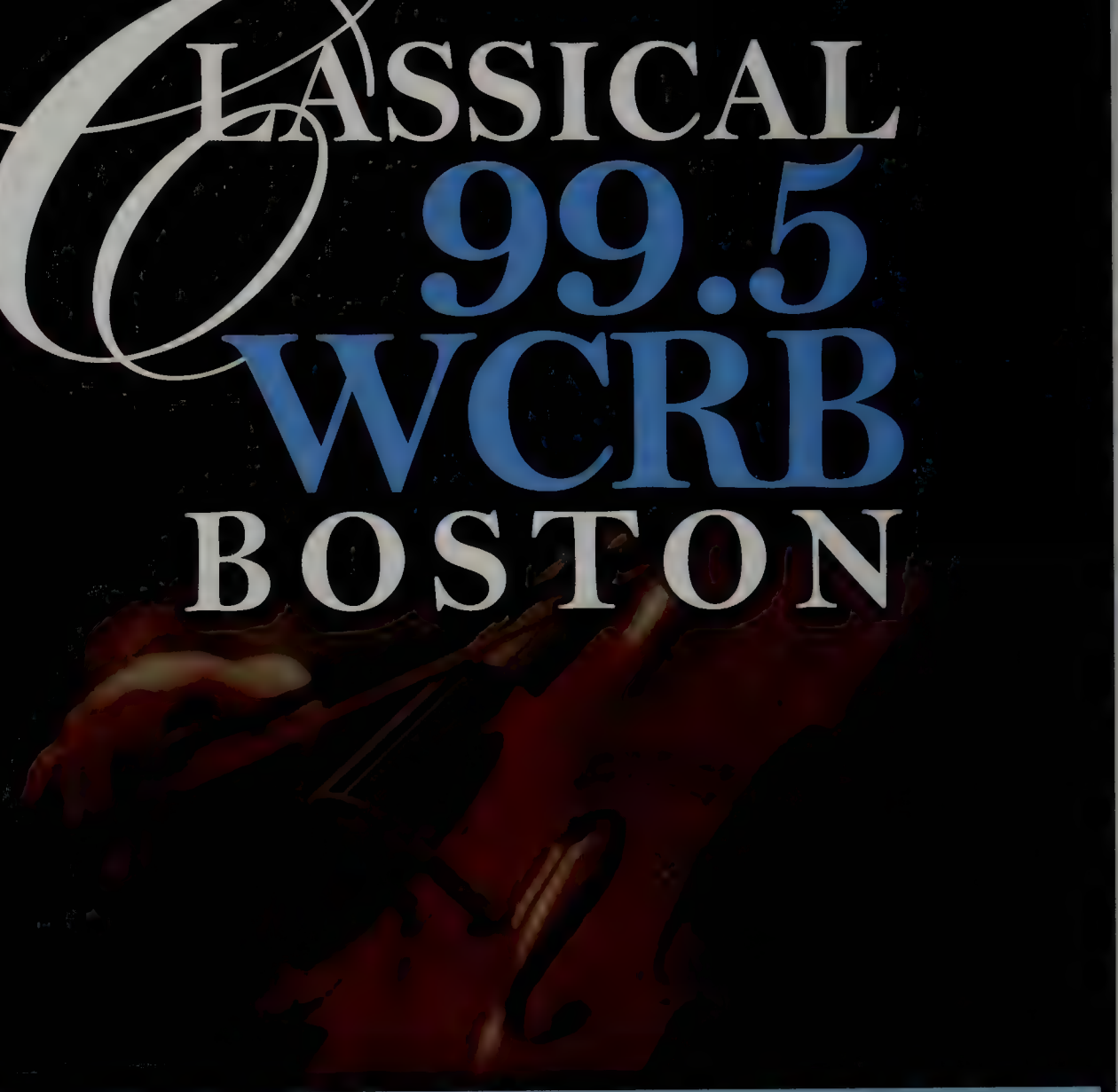
The Boston Symphony Orchestra mourns the passing of Marylou Speaker Churchill, who died on November 10 following an extended illness. Ms. Churchill joined the Boston Symphony Orchestra in 1970, during William Steinberg's tenure as music director, following an active freelance career in Boston and Los Angeles. She became principal second violin of the BSO and Boston Pops Orchestra in 1977; in 1993 she was appointed second violin of the Boston Symphony Chamber Players. She occupied the BSO's principal second violin chair for 23 years, until her retirement from the orchestra at the end of the 2000 Tanglewood season. Throughout her time in that position, colleagues, conductors, and members of the audience could not help but notice the radiance, centeredness, engagement, and sense of joy she projected not only through her music-making, but through her very being.

Marylou Speaker grew up in Portland, Oregon. She began studying piano with her mother at five, added violin lessons at seven, and began playing in orchestras at ten. She spent nine summers as a participant at the Tanglewood Music Center, the Aspen Music Festival, and the Marlboro Music Festival, and received her bachelor's degree from the New England Conservatory of Music, where she studied with former BSO concertmaster Joseph Silverstein. In 1981 she joined the faculty of the New England Conservatory's preparatory division, later joining the undergraduate faculty as well, and further increasing her NEC teaching commitment upon her retirement from the BSO. It was also at NEC that she met her husband, cellist/conductor Mark Churchill, director of NEC's Preparatory School, who recruited her to NEC as a violin teacher. They were married in 1982 and in 1996 adopted eight-month-old twin daughters—Emma Claire and Julia Helen—from the Marshall Islands in the South Pacific. At the time of her retirement she wrote in the BSO program book that her "next career" was "to help my husband raise our twin daughters and give my experience and wisdom to the next generation of violin students." In addition to her husband and two daughters, she leaves two brothers, Michael Speaker of Wappingers Falls, NY, and Paul Speaker of Upland, CA.

In 1994, Marylou told a group of students: "Love your instrument, love your work on that instrument if you intend to make it your life-work. There is no greater joy than to master your instrument, play it beautifully, and bring everyone such deep pleasure. It uplifts and inspires, yourself included." As she recalled in the BSO program book, it was hearing a 1963 BSO concert in Portland that inspired early thoughts of joining a great orchestra (little realizing it would be this one), noting, too, that the highlights of her time with the Boston Symphony included, among other things, the "daily rehearsing and performing in Symphony Hall with really great musicians; meeting wonderful and interesting people; taking family and friends on tour; watching the audience be transformed by the beauty of the music, and handling great music with love"—love that profoundly touched all who knew her.

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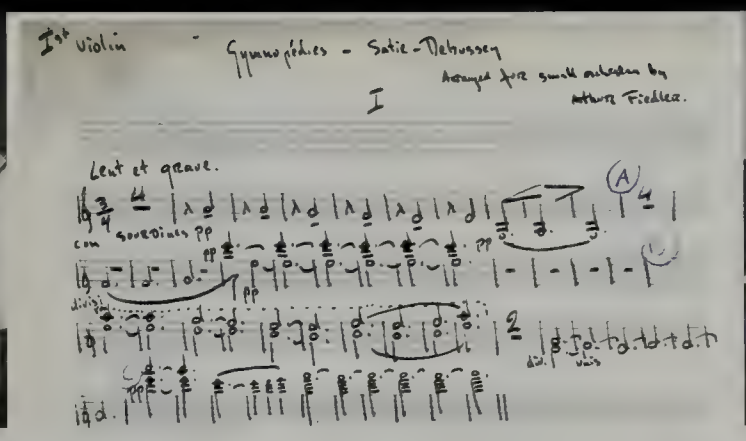
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

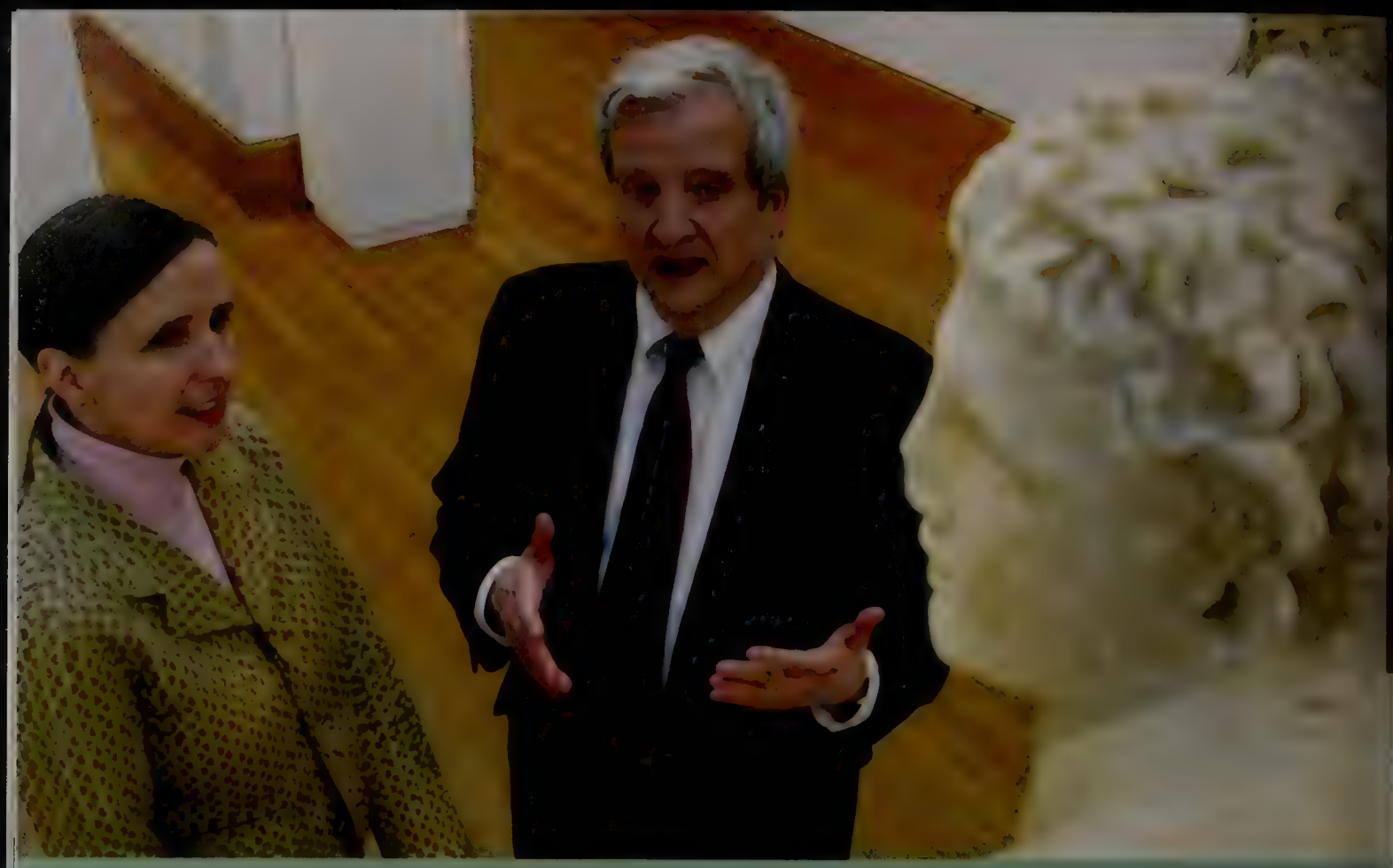
In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



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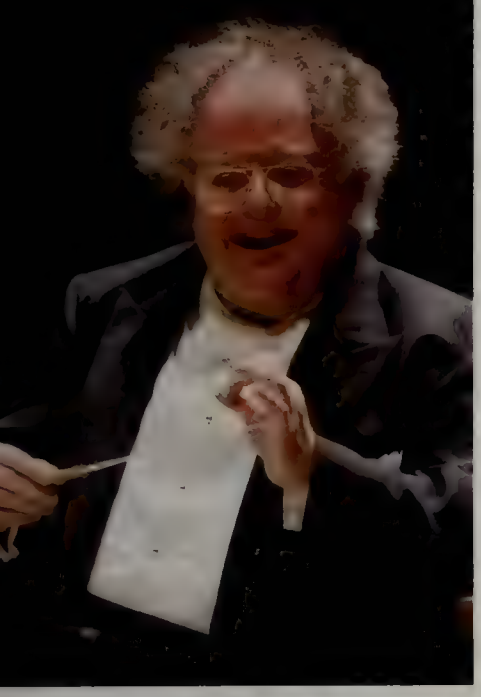
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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in



2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

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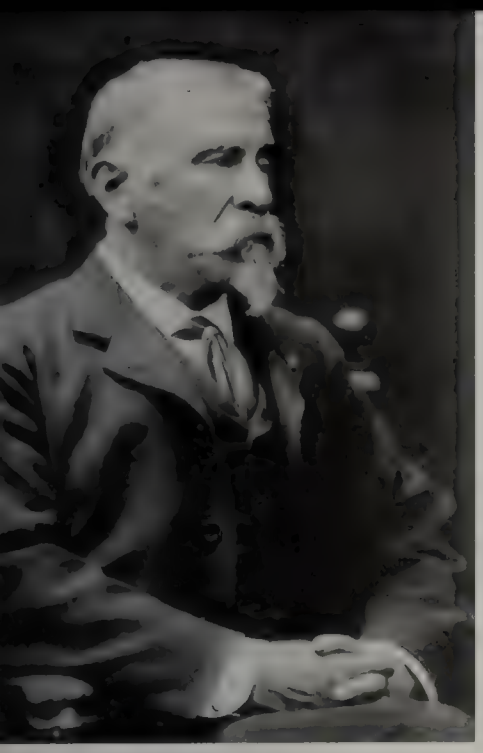
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Above: Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.



BSO Archives

A Brief History of the Boston Symphony Orchestra

Now in its 129th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

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BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston



BSO Archives

Rush ticket line at Symphony Hall, probably in the 1930s

Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a



BSO Archives

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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Tuesday, November 24, 8pm
Friday, November 27, 1:30pm
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YAN PASCAL TORTELIER conducting

Please note that Sir Andrew Davis is unable to be here this week because of an illness in his family. We are fortunate that Yan Pascal Tortelier was available to conduct these concerts at short notice. Please also note that the second work on the program will be Stravinsky's *Firebird* Suite (1945) rather than the originally scheduled Symphony in Three Movements.

STRAVINSKY Ballet Suite from *The Firebird* (1945 version)

Introduction—Prelude and Dance of the Firebird—Variations (Firebird)—Pantomime I—Pas de deux: Firebird and Ivan Tsarevich—Pantomime II—Scherzo: Dance of the Princesses—Pantomime III—Rondo (Khorovod)—Infernal Dance—Lullaby (Firebird)—Final Hymn

In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by Stravinsky's *Fireworks*, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Although engrossed in his opera *The Nightingale*, Stravinsky naturally recognized that a ballet commission from Diaghilev with a production in Paris was an opportunity he could not turn down. He composed the large, lavishly colorful score between November 1909 and March 1910; the final details were finished by May 18. The premiere marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy) and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul, which is preserved in a casket in the form of an egg. Kashchei keeps an enchanted garden in which he has imprisoned thirteen princesses. Many valiant knights have tried to rescue the princesses, but all have been captured and turned to stone.

Stravinsky made three orchestral suites from the complete ballet: the first in 1910, with the original orchestration; a version with reduced orchestration in 1919, and a further "ballet suite" in 1945. The latter retains the 1919 scoring but restores two major scenes and includes three very brief connecting "pantomimes." It is the 1945 version, not played by the BSO since Stravinsky himself led it in Symphony Hall in 1946, that Yan Pascal Tortelier conducts in these performances.

The suite opens with the ballet's **Introduction**, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant har-

monics on the violins, a muted horn call places us in a nocturnal scene in Kashchei's enchanted garden. **Prelude and Dance of the Firebird—Variations**. The Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance. **Pas de deux: Firebird and Ivan Tsarevich.** Ivan Tsarevich captures the magic bird but frees it in exchange for one of its magic feathers.

Scherzo: Dance of the Princesses. This scene, omitted in the 1919 suite, depicts the thirteen captive princesses in a game of catch with the golden apples of Kashchei's garden. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. **Rondo (Khorovod)**. They dance a *khorovod* (a stately slow round dance); the melody introduced by the solo oboe is an actual folk song.

Infernal Dance. Having entered the palace in pursuit of the princesses, Ivan Tsarevich is captured, but before Kashchei is able to complete the spell turning him to stone, the Prince summons the Firebird with his magic feather. The Firebird enchants Kashchei's followers, who dance an "infernal dance" of wild syncopation and striking energy. **Lullaby.** The Firebird reveals the secret of Kashchei's immortality to the Prince, who destroys the egg containing the ogre's soul. **Final Hymn**. The knights that had been turned to stone return to life, and all take part in a dance of general happiness. The Firebird has disappeared, but its music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

—Steven Ledbetter/Robert Kirzinger

Yan Pascal Tortelier



Born into an intensely musical family, French conductor Yan Pascal Tortelier, son of the late cellist Paul Tortelier, studied piano and violin from the age of four and won first prize for violin at the Paris Conservatoire at fourteen. Following general musical studies with Nadia Boulanger, he studied conducting with Franco Ferrara in Siena. Since then his career has included engagements with leading orchestras throughout Europe, North America, Japan, and Australia. In recognition of his outstanding work as chief conductor of the BBC Philharmonic between 1992 and 2003, Mr. Tortelier has been given the title Conductor Laureate and continues to work with that orchestra regularly. His orchestration of Ravel's Piano Trio was premiered in 1992 and the following year received great critical acclaim in a London Proms performance with the BBC Philharmonic. A few seasons ago it was premiered at the Prague Spring Festival, as well as in San Francisco, Tokyo, and Melbourne. This work is now available on CD as part of Mr. Tortelier's Debussy/Ravel cycle. During recent seasons he has worked with such orchestras as the London Symphony, Philharmonia, and London Philharmonic, Orchestre de Paris, St. Petersburg Philharmonic, Oslo Philharmonic, Filarmonica della Scala Milan, Radio Filharmonische Orkest Holland, the Royal Concertgebouw Orchestra, and in North America with the Los Angeles Philharmonic, the San Francisco, Baltimore, and Pittsburgh symphony orchestras, the Montreal Symphony, and the Philadelphia Orchestra. Recent and future guest conducting engagements include return visits to the Chicago, Pittsburgh, Dallas, San Francisco, Baltimore, Saint Louis, and São Paulo symphony orchestras, as well as the Dresden Philharmonic, Halle Orchestra, London Symphony, and London Philharmonic. Between 2005 and 2008 Mr. Tortelier was principal guest conductor of the Pittsburgh Symphony Orchestra. In March 2009 he assumed the position of principal conductor of the São Paulo Symphony Orchestra for three seasons. Yan Pascal Tortelier made his Boston Symphony Orchestra debut at Tanglewood in August 1998; he makes his subscription series debut with these concerts.

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ELIZABETH ROWE, SOLO FLUTE

STRAVINSKY SYMPHONY IN THREE MOVEMENTS

Allegro
Andante
Con moto

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Claude Debussy

"Prélude à l'Après-midi d'un faune"

ACHILLE-CLAUDE DEBUSSY was born at St. Germain-en-Laye, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing his "Prélude à l'Après-midi d'un faune" ("Prelude to The Afternoon of a Faun") in 1892 and completed the full score on October 23, 1894. The first performances took place on December 22 and 23 that year at concerts of the Société Nationale de Musique under the direction of Swiss conductor Gustave Doret.

THE SCORE OF DEBUSSY'S PRELUDE calls for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret



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spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony...." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also

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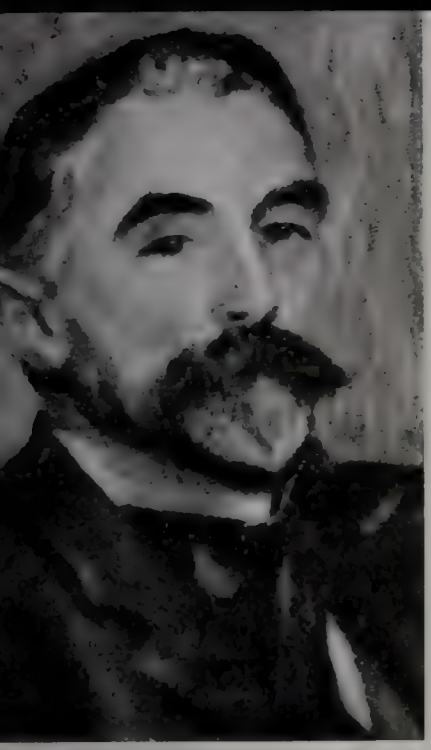
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A portrait of Stéphane Mallarmé by Renoir

in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE OF "PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE" *was given by Georges Longy with the Boston Orchestral Club on April 1, 1902.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Debussy's Prelude were given by Wilhelm Gericke on December 30 and 31, 1904, subsequent BSO performances being led by Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Paul Paray, Bruno Walter, Leonard Bernstein, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Michael Tilson Thomas, Seiji Ozawa, Bernard Haitink (including the most recent subscription performances, in January 2006), André Previn, Antonio Pappano, Mark Elder, and Leonard Slatkin (the most recent Tanglewood performance, on August 1, 2009, as part of this past summer's BSO Tanglewood concert celebrating Sir James Galway's 70th birthday).*



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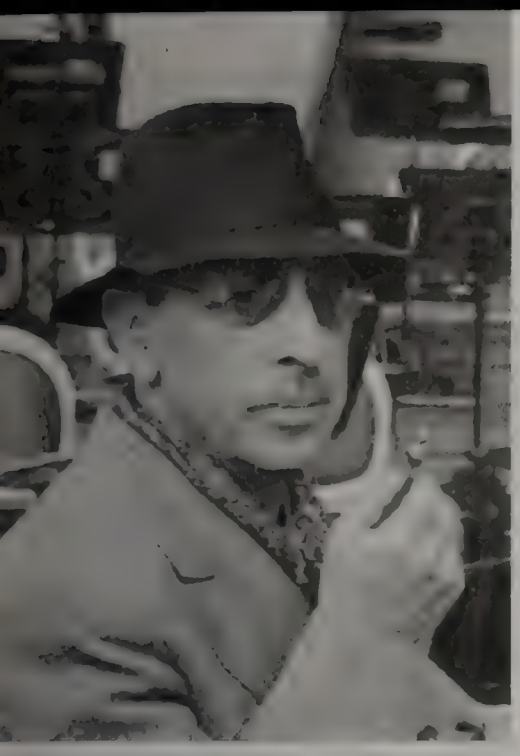
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Igor Stravinsky

Symphony in Three Movements

IGOR FEDOROVICH STRAVINSKY was born at Oranienbaum, Russia, on June 17, 1882, and died in New York City on April 6, 1971. He composed the Symphony in Three Movements between 1942 and 1945, dedicating it to the New York Philharmonic Symphony Society. Stravinsky led the New York Philharmonic in the first performance on January 24, 1946. He also led the first Boston Symphony Orchestra performances of the work, a month later, on February 20, 1946, in Cambridge and on February 22 and 23 in Symphony Hall.

THE SCORE OF THE SYMPHONY IN THREE MOVEMENTS calls for two flutes and piccolo, two oboes, three clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, piano, harp, and strings. The pianist at these performances is Vytas Baksys.

It is curious that Igor Stravinsky, so closely associated with Russian themes, lived nearly as long in Los Angeles as he did in Russia—almost 30 years. He moved to southern California in June 1940, less than a year after arriving in the United States from Europe, and remained there until 1969, when he relocated to New York City. "If there ever was a home for Stravinsky, it was his house in West Hollywood," former Los Angeles Philharmonic conductor Esa-Pekka Salonen has remarked. True, Stravinsky seems often to have viewed Los Angeles as little more than a way station, a sanctuary from the political turmoil and war that—inconveniently—kept disrupting his creative routine in Europe. More than anything, Stravinsky feared (in the words of his biographer Stephen Walsh) "being stranded on the wrong edge of civilization in the event of war or revolution." Danger was not his thing. Los Angeles was about as far as the composer could get from the slaughter and mayhem that engulfed Europe and Russia after 1939.

One of the first major works for orchestra Stravinsky composed in the small house above Sunset Boulevard that he shared with his wife Vera was the Symphony in Three Movements. He completed it in 1945, the year the war finally ended and the year he became



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an American citizen. Of all the music he composed in Los Angeles, this powerful piece has the closest connection to the city, and to its best-known business—the movies.

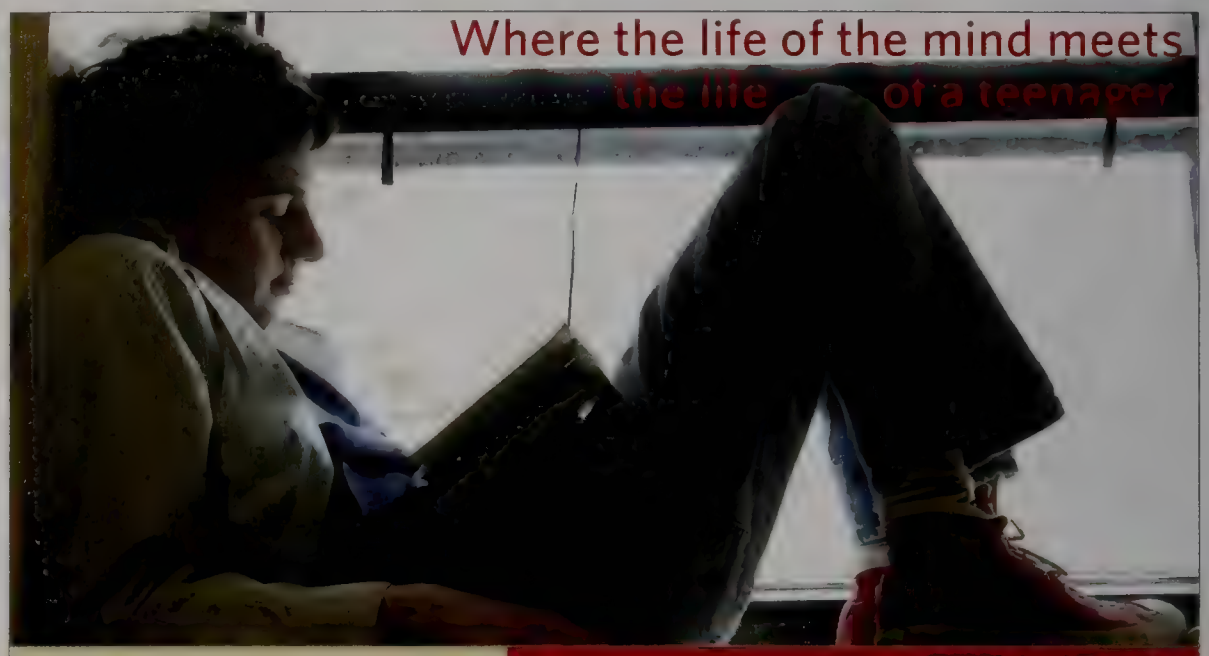
Soon after he landed in Los Angeles, Stravinsky began receiving proposals from Hollywood studios to write music for film projects. In 1942 he was commissioned to produce a score for a film about the Nazi invasion of Norway, *The Commandos Strike at Dawn*, but he balked at changes requested by Columbia and was eventually replaced by Louis Gruenberg, whose score was nominated for an Academy Award. Stravinsky recycled the music he had written into *Four Norwegian Moods*, a marvelously evocative piece for orchestra that almost recalls the lonely Nordic world of the symphonies of Sibelius.

In 1943 Stravinsky was approached to write the score for the film *The Song of Bernadette*, based on a novel by Franz Werfel. Stravinsky and Vera had become friendly in Los Angeles with Werfel and his wife, Alma Mahler, and according to some sources it was Werfel who suggested Stravinsky for the project. Stravinsky began to write some music for the film, but once again he was unable to come to an agreement with the studio, and the assignment was handed over to the experienced film composer Alfred Newman. Around the same time, Stravinsky considered—and eventually rejected—two other film projects, the scores for *Jane Eyre* and *North Star*. Produced by Sam Goldwyn to a silly pro-Soviet script by Lillian Hellman about the Nazi invasion of a small village in Ukraine, *North Star* was eventually scored by Aaron Copland, whose musical vision of Ukraine has a strong American accent.

But Stravinsky had another more serious project in mind during his first few years in Los Angeles—an orchestral composition that progressed rather episodically from three different sources and found its final form as the Symphony in Three Movements. According to Alexander Tansman, Stravinsky initially thought of the piece as a "symphonic work with a *concertante* part for the piano" and played for him some music of this sort in 1942. "I thought of the work then as a concerto for orchestra," Stravinsky told Robert Craft some years later. This conception subsequently evolved, however, into a three-movement

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Stravinsky in 1939 with one of his California acquaintances, Walt Disney, who used part of "The Rite of Spring" in the 1940 animated film "Fantasia"

piece, with the music already written for piano and orchestra forming only the first movement. For the second movement, Stravinsky recycled the music he had composed for *The Song of Bernadette*, for the scene "Apparition of the Virgin," scored for solo harp with orchestra. The third and final movement was composed in 1945, and brings the harp and piano together with the orchestra.

Stravinsky was well aware that the prolonged genesis of the piece, and its disparate sources, resulted in a form that was not like that of a conventional symphony. "The formal substance of the Symphony—perhaps Three Symphonic Movements would be a more exact title—exploits the idea of counterplay among several types of contrasting elements," he wrote in a 1963 program note. "One such contrast, the most obvious, is that of harp and piano, the principal instrumental protagonists." But then none of Stravinsky's mature works that include the word "symphony" in the title (*Symphonies of Wind Instruments*, *Symphony of Psalms*, Symphony in C) plays by the established rules of the genre.

In the same program note, Stravinsky also claims that the Symphony in Three Movements is a response to the events of World War II: "each episode in the Symphony is linked in my imagination with a concrete impression, very often cinematographic in origin, of the war." The first movement, Stravinsky said, was "inspired by a war film, this time a documentary of scorched-earth tactics in China. The middle part of the movement—the music for clarinet, piano, and strings, which mounts in intensity and volume until the explosion of the three chords at No. 69—was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields." Newsreels and documentaries showing images of "goose-stepping soldiers" allegedly inspired the third movement (*Con moto)*, with its "square march-beat, the brass-band instrumentation, the grotesque *crescendo* in the tuba.... The exposition of the fugue and the end of the Symphony are associated in my plot with the rise of the Allies and the final, albeit rather too commercial, D-flat sixth chord—instead

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of the expected C—tokens my extra exuberance in the Allied triumph."

Stravinsky's assertion that the Symphony in Three Movements had a specific program must be taken with a good deal of skepticism, however. It was very unlike Stravinsky, who always celebrated the abstract purity of music, to provide such a detailed explication, and he did so in this case only after the completion of the piece. Some observers have suggested that the program may have been the work more of Stravinsky's associate and co-author Robert Craft than of the composer himself. The 1963 note also concludes with an important qualification: "In spite of what I have said, the Symphony is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say."

One of the more unusual features of the Symphony in Three Movements is the use of a rumba rhythm at the start of the first movement in the piano part, with the meter changing each measure between 3/4 and 4/4, creating a dynamic, halting stop-and-start dance atmosphere accentuated by the piano's ascending cluster chords. The metrical patterns here and in the subsequent movements are shifting and complex, reminding us of the younger Stravinsky of *The Rite of Spring*. In the second movement, in ABA form, the harmonic language is more stable, and the melodic writing for the solo harp with flute is more lyrical. A seven-bar Interlude leads directly into the third movement, which builds to an explosive conclusion with the return of the initial rumba rhythm.

Harlow Robinson

HARLOW ROBINSON, *a frequent lecturer for the Boston Symphony Orchestra, Metropolitan Opera Guild, and Lincoln Center, is Matthews Distinguished University Professor of History at Northeastern University. His books include "Russians in Hollywood, Hollywood's Russians" and "Sergei Prokofiev: A Biography."*

THE FIRST AMERICAN PERFORMANCE OF STRAVINSKY'S SYMPHONY IN THREE MOVEMENTS *was given (as noted above) by the New York Philharmonic on January 24, 1946, with the composer conducting.*

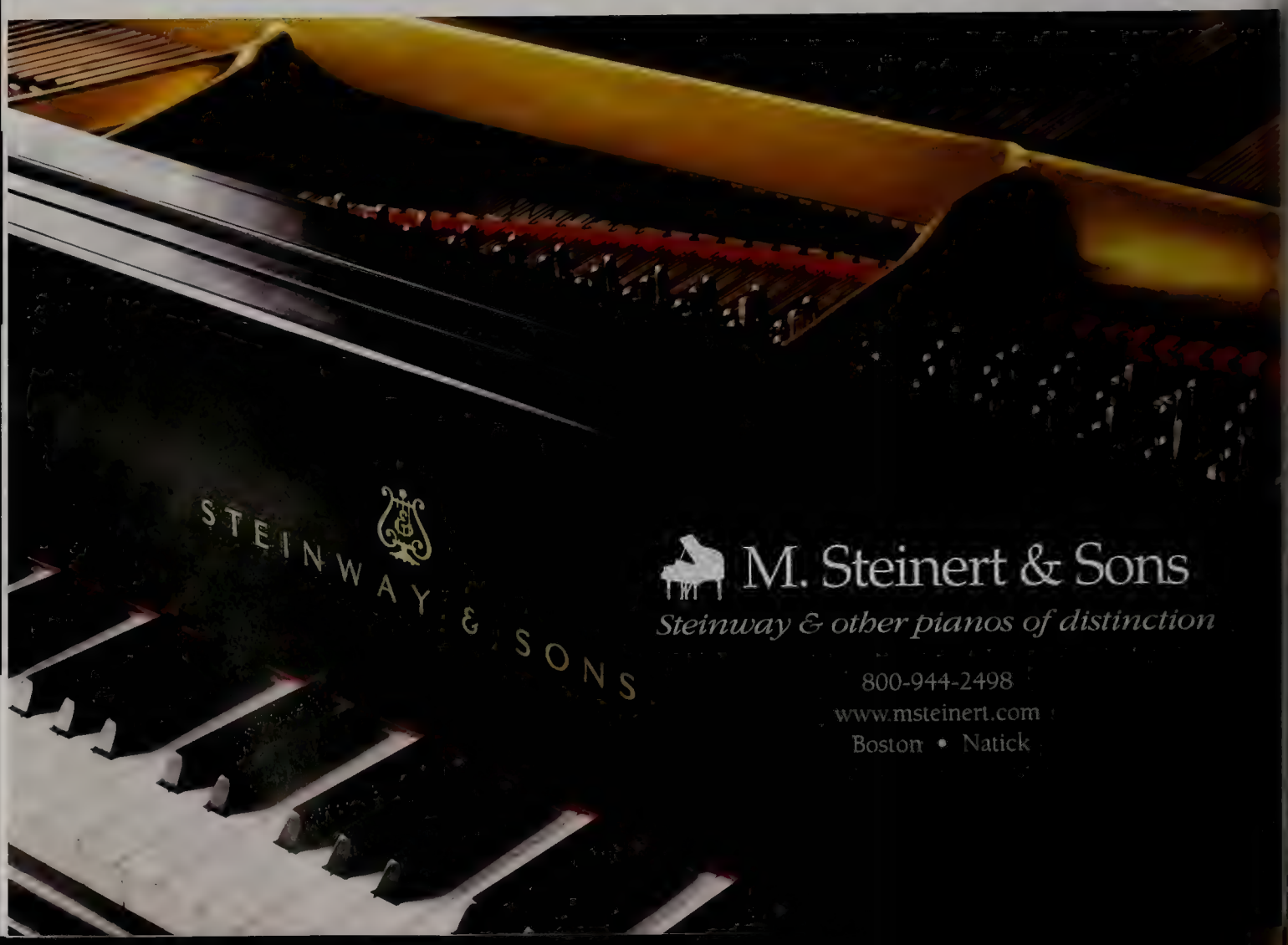
THE FIRST BOSTON SYMPHONY PERFORMANCES *took place a month later, on February 20, 22, and 23, 1946, with Stravinsky conducting, subsequent BSO performances being given by Richard Burgin (November/December 1946 and February 1948, including concerts in New Haven and New York in the latter month), Ernest Ansermet (December 1961, in Boston, Hartford, New York, and Providence), Colin Davis (February 1967), Michael Tilson Thomas (March/April 1970, in Boston, Washington, D.C., and New York), Charles Dutoit (the most recent subscription performances, in February 1981), and Andrew Davis (the orchestra's most recent performance, and its only one at Tanglewood, on July 20, 2001).*



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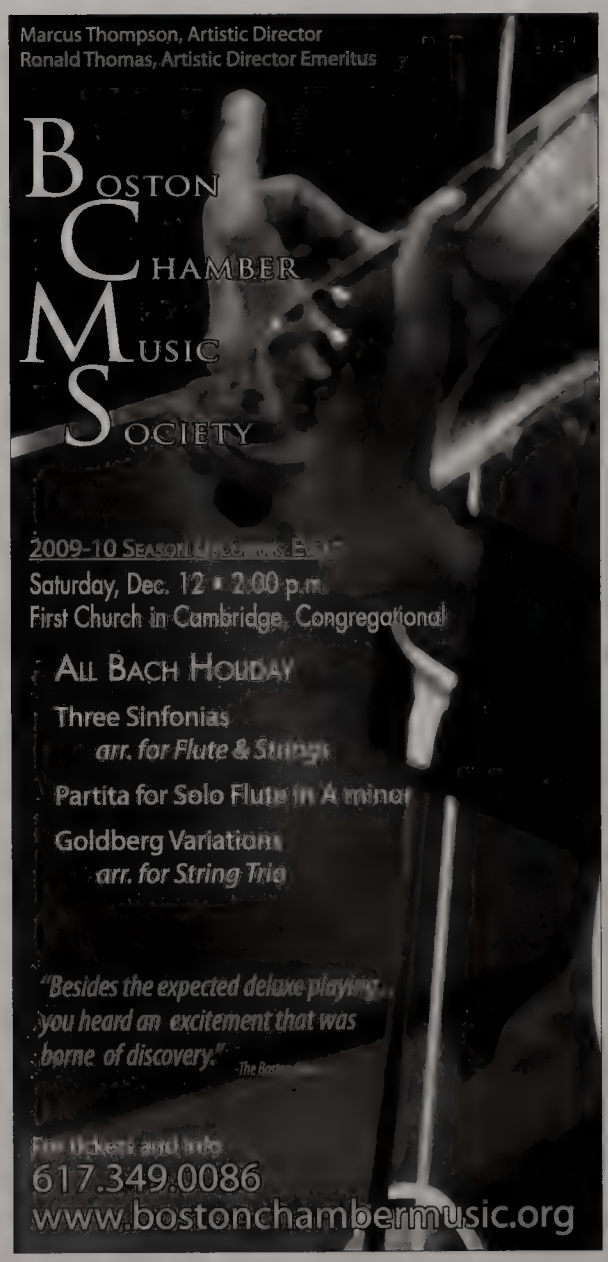
JOHANNES BRAHMS was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates revisions made after the premiere, which was given by Joseph Joachim, the dedicatee, in Leipzig on January 1, 1879, with the composer conducting the Gewandhaus Orchestra.

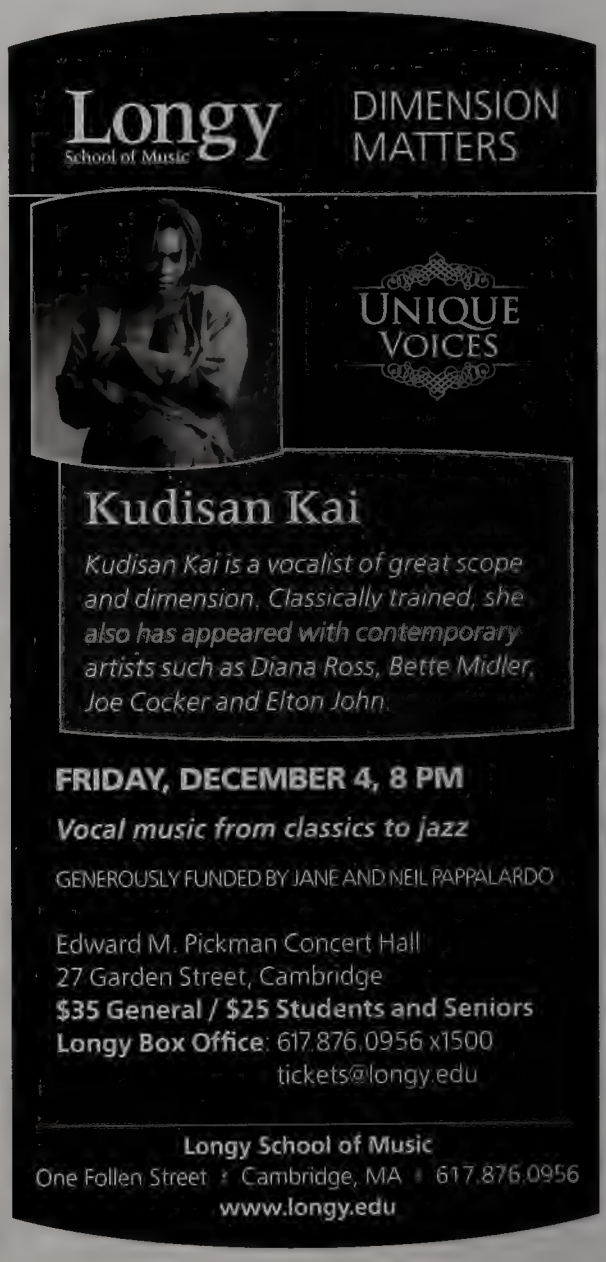
IN ADDITION TO THE SOLO VIOLIN, the score of Brahms's Violin Concerto calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings. At these performances, Joshua Bell plays his own first-movement cadenza.

Faint phonograph recordings exist of Joseph Joachim playing Brahms Hungarian Dances, some unaccompanied Bach, and a Romance of his own: through the scratch and the distance, one can hear that even in his seventies the bow-arm was firm and the left hand sure. And though the records also convey a sense of the vitality of his playing, they are, in the end, too slight and too faint to tell us anything we want to know about the violinist whose debut at eight was hailed as the coming of "a second Vieuxtemps, Paganini, Ole Bull" or the musician whose name became, across the more than sixty years of his career, a byword for nobility and probity in art. Joachim was also leader of the most highly esteemed string quartet of his day, as well as an accomplished composer and an excellent conductor. His became a dominant voice in German musical anti-Wagnerian conservatism; his passionate identification with the musical past was productive, the range of his experience was prodigious. Europe's courts, universities, and learned academies vied to honor Joachim, but what speaks to us more eloquently than the doctorates and the *Pour le mérites* is an accounting of what composers dedicated to him (and sometimes wrote for him to play), a list that includes the second version of Schumann's Symphony No. 4 in D minor, Liszt's Hungarian Rhapsody No. 2, Dvořák's Violin Concerto, and, by Brahms, the Opus 1 piano sonata in C, the scherzo of a violin sonata composed jointly with Schumann and Albert Dietrich, and the Violin Concerto.

Brahms and Joachim met in 1853 and they gave many concerts together, with Brahms at the piano or on the conductor's podium. Joachim was the elder by two years and, as a very young man, the more confident and the more technically accomplished composer of the two. Brahms quickly acquired the habit of submitting work in progress to Joachim for stern, specific, and carefully heeded criticism. In the 1880s the friendship was ruptured when Brahms too plainly took Amalie Joachim's side in the differences that brought the Joachims' marriage to an end in 1884. The Double Concerto for violin and cello was tendered and accepted as a peace offering in 1887 (Joachim and Robert Hausmann, cellist in the Joachim Quartet, were the first soloists). Their correspondence was resumed, almost as copiously as before, but intimacy was lost for good, and the prose is prickly with diplomatic formalities and flourishes.

The first mention of a concerto in the Brahms-Joachim correspondence occurs on August 21, 1878. Brahms was spending the summer at Pörtschach on Lake Wörth in southern Austria, where a year previously he had begun his Second Symphony; it was a region, he







The monument to Robert and Clara Schumann in Bonn, at the unveiling of which on May 2, 1880, Joachim played Brahms's Violin Concerto

once said, where melodies were so abundant that one had to be careful not to step on them. Brahms and Joachim met at Pörtschach the end of that month. The correspondence continued, and plans were made for a tryout of the concerto with the orchestra of the Conservatory in Berlin, for Joachim to compose a cadenza, and for the premiere either with the Vienna Philharmonic or at the Leipzig Gewandhaus. On New Year's Day of 1879, Joachim and Brahms introduced the work in that same hall in Leipzig where, just four weeks short of twenty years back, Brahms's First Piano Concerto had met with catastrophic, brutal rejection. Brahms had not written a concerto since, and curiosity was keen, the more so because there were few significant violin concertos: received opinion had it that there were in fact just two, Beethoven's and the Mendelssohn. The first movement rather puzzled the audience, the Adagio was greeted with some warmth, and the finale elicited real enthusiasm. About Joachim's playing there was no disagreement, and his cadenza was universally admired. Indeed, after the Vienna premiere two weeks later, Brahms reported to his friend Elisabet von Herzogenberg that Joachim had played the cadenza "so magnificently that people clapped right into my coda."

On March 6, Joachim reported from London that he had dared play the concerto from memory for the first time, and he continued to champion it wherever he could. None of the early performances was so moving an occasion for Joachim and Brahms as the concert in celebration of the unveiling of the Schumann monument in Bonn (pictured above) on May 2, 1880: Brahms's concerto was the only work chosen that was not by Schumann. Meanwhile, composer and violinist continued to exchange questions, answers, and opinions about the concerto well into the summer of 1879, Brahms urging Joachim to propose

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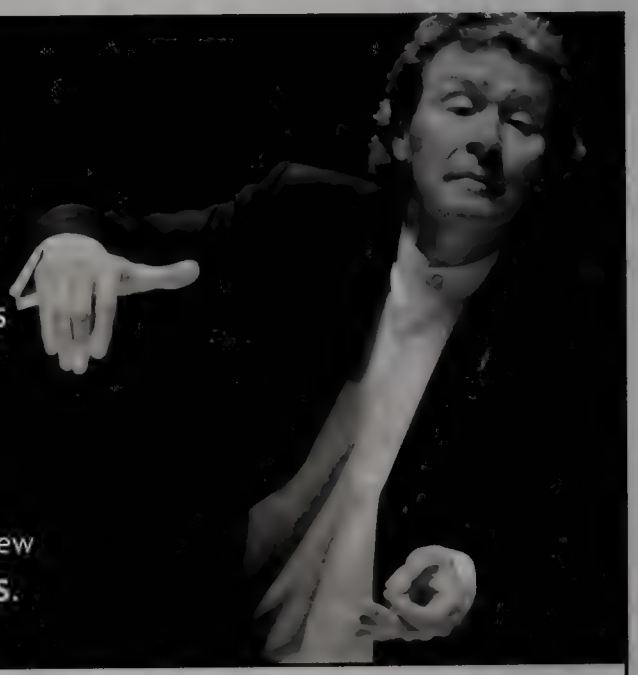
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*ossia*s (easier alternatives), Joachim responding with suggestions for where and how the orchestral scoring might usefully be thinned out, with changes of violinistic figuration, and even with a considerable compositional emendation in the finale. Except for the last, Brahms accepted most of Joachim's proposals before he turned the material over to his publisher. In spite of Brahms's secure prestige by this point in his career, in spite of Joachim's ardent and effective sponsorship, the concerto did not easily make its way. It was thought a typical example of Brahmsian severity of manner: Hans von Bülow's quip about the difference between Max Bruch, who had written a concerto *for* the violin, and Brahms, who had written one *against* the violin, was widely repeated, and as late as 1905, Brahms's devoted biographer, Florence May, was obliged to admit that "it would be too much to assert that it has as yet entirely conquered the heart of the great public." Fritz Kreisler, who took it into his repertory about 1900, had as much as anyone to do with changing that, and Brahms would be surprised to know that his concerto has surpassed Beethoven's in popularity (and that Mendelssohn's elegant essay is no longer thought of as being in that league at all).

To us it seems odd to think of playing the Beethoven and Brahms concertos on the same program, as was the case at the first performance, at Joachim's suggestion. But then, the likeness that makes the idea an uncomfortable one for us was probably the very factor that made it attractive to Joachim, who was not, after all, presenting two established masterpieces but, rather, one classic, and a new and demanding work by a forty-five-year-old composer with a reputation for being "difficult." But Beethoven is present, in the choice of key, in the unhurried gait (though the tradition that turns Beethoven's and Brahms's "allegro, but not too much so" into an endlessly stretched out, energyless Andante does neither work any good), in the proportions of the three movements, in the fondness for filigree in the high register, in having the soloist enter in an accompanied cadenza, in leading the main cadenza not to a vigorous *tutti* but to a last unexpected and hushed reprise of a lyric theme (the second theme in Beethoven, the first in Brahms).

Brahms begins with a statement that is formal, almost neutral, and unharmonized except for the last two notes. But the sound itself is subtle—low strings and bassoons, to which two horns are added, and then, with basses, two more. And the resumption, quietly and on a remote harmony, is altogether personal.* So striking a harmonic departure so early will take some justifying, and thus the surprising C major chord under the oboe's melody serves as signal that this movement aims to cover much space, that it must needs be expansive. A moment later, at the top of the brief crescendo, the rhythm broadens—that is, the beats are still grouped by threes, but it is three half-notes rather than three quarters, and this too establishes early a sense of immense breadth. On every level the music is rich in rhythmic surprise and subtlety: the aggressive theme for strings alone insists

* A characteristic detail: the oboe melody is preceded by two bars of an F major chord for bassoons and horns. The entrance of the solo violin, which plays a variant of the oboe tune, is preceded by the same two measures, but given to the orchestral strings as they make their first appearance under the dissolving and receding wind-band music.

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Joseph Joachim

that the accents belong on the second beat, another idea dissolves order (and imposes a new order of its own) by moving in groups of five notes, the three-four/three-two ambiguity returns again and again. The musing and serene outcome of the cadenza is not so much a matter of the *pianissimo* and *dolce* and *tranquillo* that Brahms writes into the score as of the trance-like slow motion of the harmonies. (Things have changed in the last hundred years. The danger now is not that the audience will applaud as it did at the Vienna premiere, but that it will cough.)

When the great Pablo de Sarasate was asked whether he intended to learn the new Brahms concerto he replied, "I don't deny that it is very good music, but do you think I could fall so low as to stand, violin in hand, and listen to the oboe play the only proper tune in the whole work?" What the oboe plays at the beginning of the Adagio is indeed one of the most wonderful melodies ever to come to Brahms. It is part of a long passage for winds alone, subtly voiced and anything other than a mere accompanied solo for the

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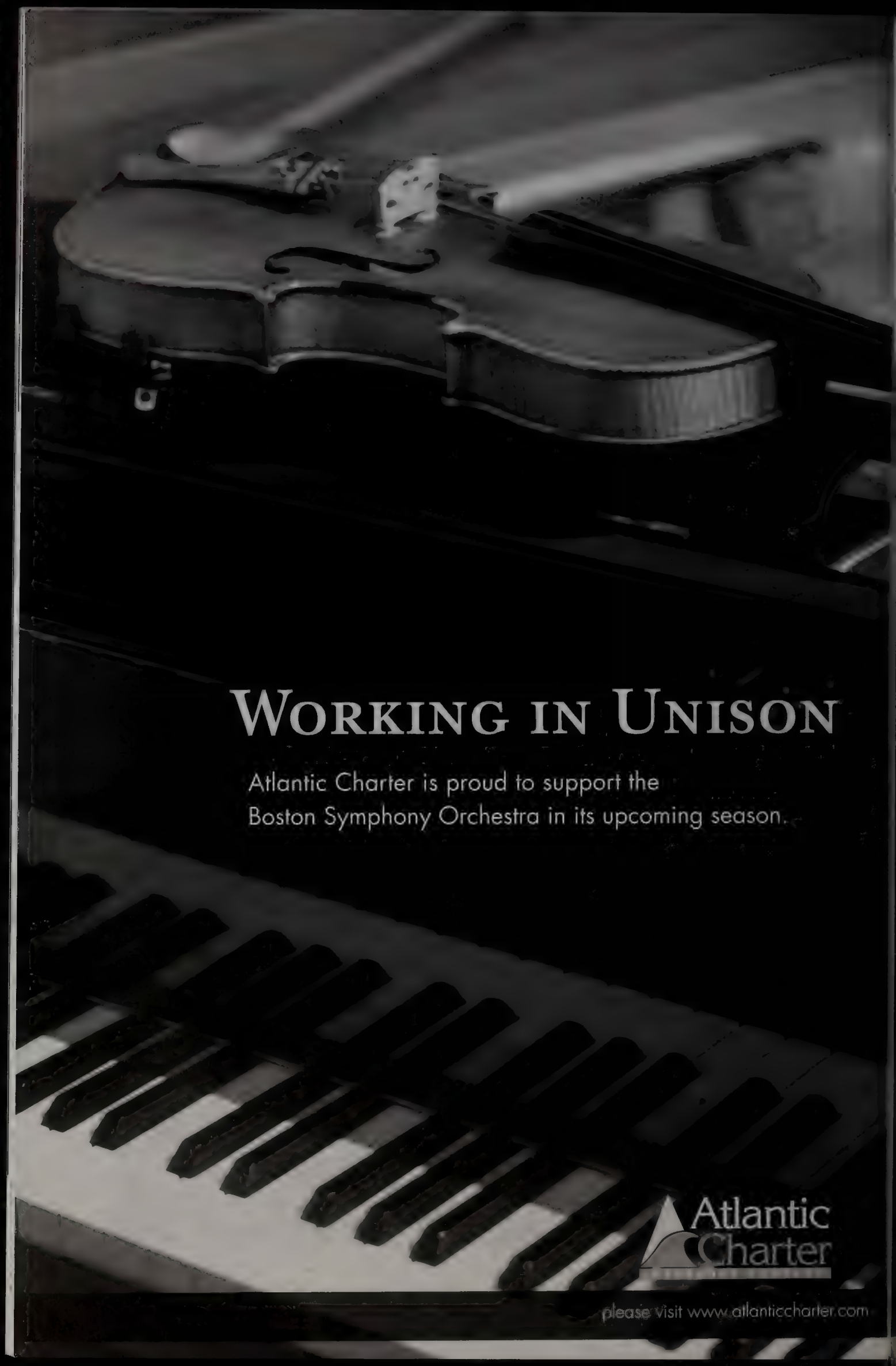
oboe, and a magical preparation for the return of the violin.* As the critic Jean-Jacques Normand charmingly puts it, "*Le hautbois propose, et le violon dispose.*" It is strange that Sarasate should not have relished the opportunity to turn the oboe's chastely beautiful melody into ecstatic, super-violinistic rhapsodies. A new and agitated music intervenes. Then the first ideas return, enriched, and with the wind sonorities and the high-flying violin beautifully combined. For the finale, Brahms returns to his old love of gypsy music, fascinatingly and inventively deployed, and the turn, just before the end, to a variant in 6/8 (heard, but not so notated) is a real Brahms signature.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE BOSTON SYMPHONY ORCHESTRA *gave the first American performances of the Brahms Violin Concerto on December 6 and 7, 1889, with BSO concertmaster Franz Kneisel as soloist and Arthur Nikisch conducting. Kneisel played it in subsequent seasons with Emil Paur and Wilhelm Gericke. It has also been performed at BSO concerts by Adolph Brodsky (Nikisch), Maud MacCarthy (Gericke), Fritz Kreisler (Gericke, Max Fiedler, Karl Muck), Hugo Heermann (Gericke), Carl Wendling (Muck), Mischa Elman and Felix Barber (Fiedler), Anton Witek (Fiedler, Muck), Carl Flesch (Muck), Albert Stoessel (Pierre Monteux), Richard Burgin (Monteux, Serge Koussevitzky), Vladimir Resnikoff and Georges Enesco (Monteux), Jacques Thibaud (Michael Press), Albert Spalding (Burgin), Jascha Heifetz, Nathan Milstein, Adolf Busch, Bronislav Huberman, Paul Makovsky (Koussevitzky), Joseph Szigeti (Koussevitzky, Charles Munch), Efrem Zimbalist (Koussevitzky), Ginette Niveu (Burgin), Yehudi Menuhin, Patricia Travers, Arthur Grumiaux (Munch), Isaac Stern (Munch, Monteux), Leonid Kogan (Monteux), Christian Ferras, Jacob Krachmalnik, Roger Shermont (Munch), Zino Francescatti (Burgin, Erich Leinsdorf, William Steinberg), Shmuel Ashkenasi and Joseph Silverstein (Leinsdorf), David Oistrakh (Steinberg), Miriam Fried (Silverstein, Klaus Tennstedt), Gidon Kremer (Colin Davis), Joseph Silverstein (Eugene Ormandy), Henryk Szeryng (Andrew Davis), Salvatore Accardo (Leonard Slatkin), Stern and Itzhak Perlman (Seiji Ozawa), Uto Ughi (Giuseppe Sinopoli), Midori (Slatkin), Ida Haendel (Claus Peter Flor), Perlman again (Marek Janowski), Malcolm Lowe and Maxim Vengerov (Ozawa), Kyung-Wha Chung and Joshua Bell (André Previn), Gil Shaham (Hans Graf), Frank Peter Zimmermann (James Conlon and then Christoph von Dohnányi), Leonidas Kavakos (the most recent subscription performances, in October/November 2008, under Rafael Frühbeck de Burgos), and Christian Tetzlaff (the most recent Tanglewood performance, on July 5, 2009, with James Levine conducting).*

* And, one might add, Beethovenian—inspired by the orchestra's first mysterious entrance in the Fourth Piano Concerto.

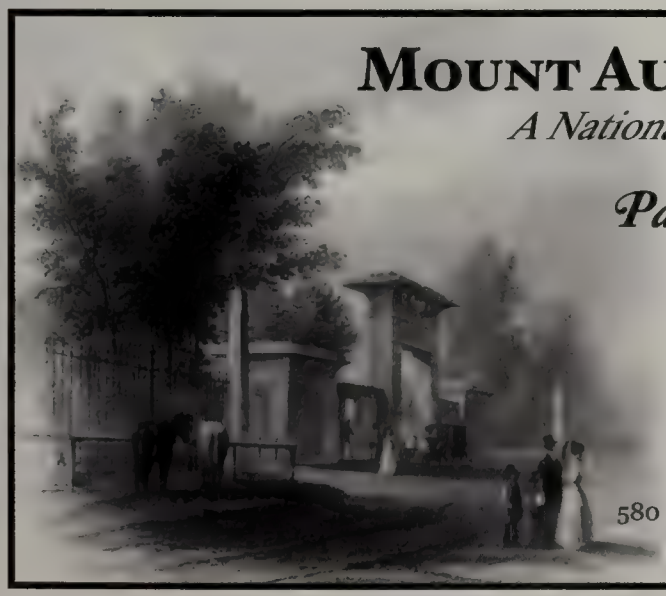

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Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the revised Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Two collections of essays are also of interest: *Debussy and his World*, edited by Jane F. Fulcher (Princeton University paperback), and *The Cambridge Companion to Debussy*, edited by Simon Trezise and Jonathan Cross (Cambridge University Press). Discussion of *Prélude à l'Après-midi d'un faune* is included in David Cox's BBC Music Guide on *Debussy Orchestral Music* (University of Washington paperback). Edited by William Austin, the volume on *Prélude à l'Après-midi d'un faune* in the series of Norton Critical Scores contains the complete score, Mallarmé's poem in the original French plus an English translation, essays on the poet, music, and ballet, and critical commentary (Norton paperback).

The Boston Symphony Orchestra led by Charles Munch recorded a classic account of



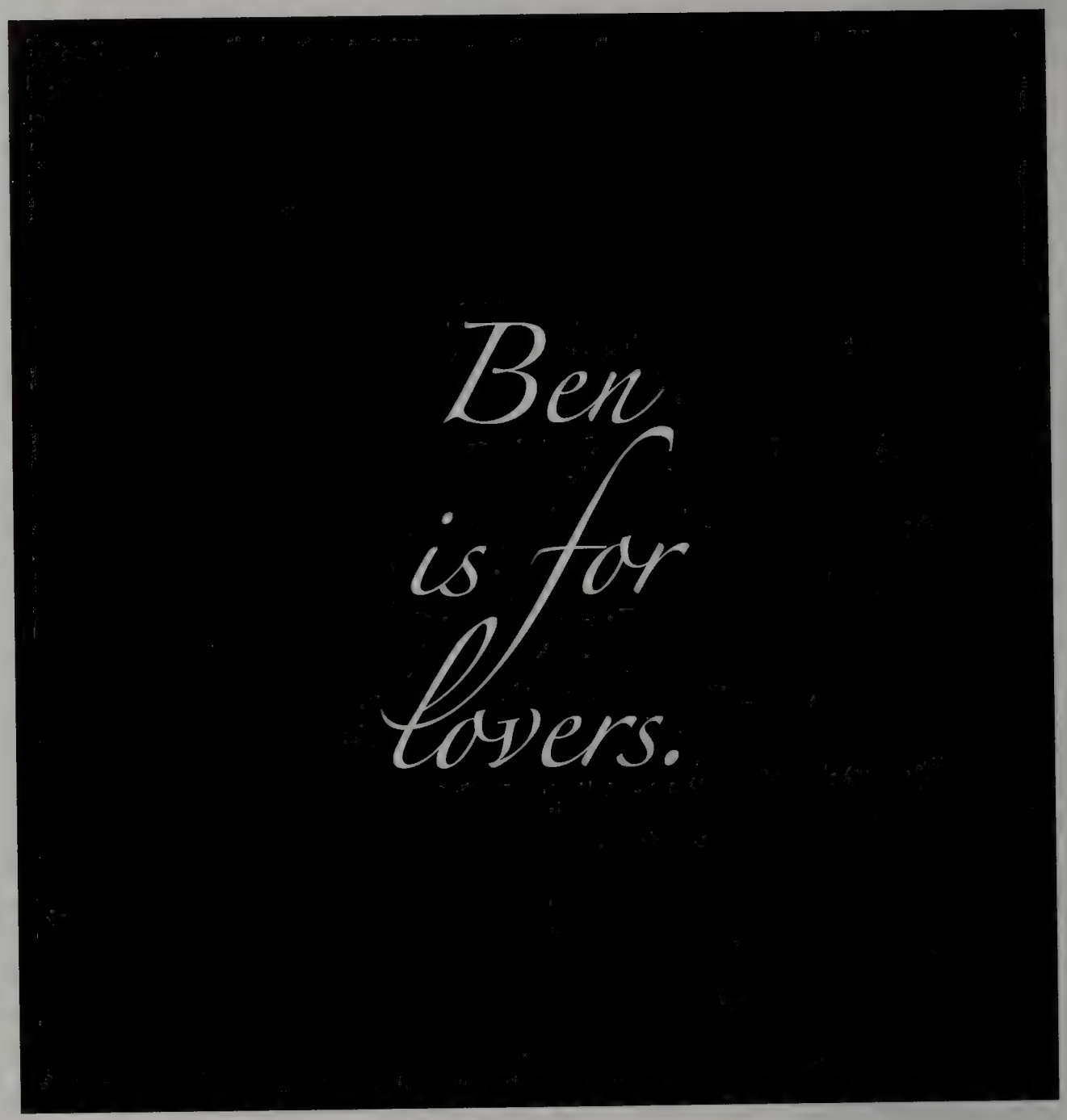
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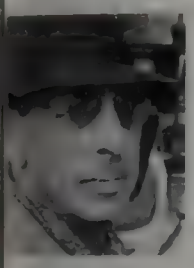


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Prélude à l'Après-midi d'un faune in 1962 (RCA). A later BSO recording was made by Michael Tilson Thomas in 1971 (Deutsche Grammophon). Both feature longtime former BSO principal flutist Doriot Anthony Dwyer. Serge Koussevitzky recorded Debussy's Prelude with the BSO in 1944 (reissued on BSO Classics). Other accounts (listed alphabetically by conductor) include Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Charles Dutoit's with the Montreal Symphony (Decca), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), André Previn's with either the London Symphony Orchestra (EMI/Seraphim) or the Los Angeles Philharmonic (Philips), and Sir Simon Rattle's with the Berlin Philharmonic (EMI).



The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky–A Creative Spring: Russia and France, 1882-1934* and *Stravinsky–The Second Exile: France and America, 1934-1971* (Norton). The 1980 Grove entry was by Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California). White's 1980 Grove article was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful books include *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press); Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback); Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press); Stephen Walsh's *The Music of Stravinsky* (Oxford paperback),

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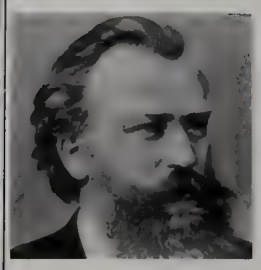
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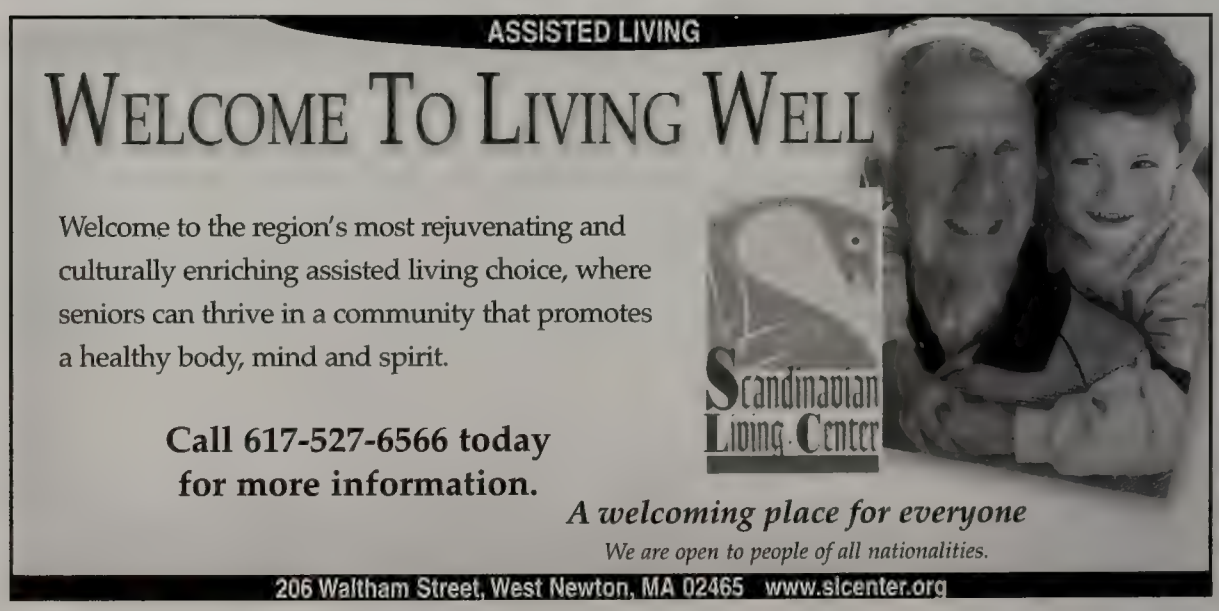
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and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Noteworthy among the many specialist publications are *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Stravinsky's commercial recording of the Symphony in Three Movements is with the Columbia Symphony Orchestra (CBS/Sony). There are also live Stravinsky-led performances with the Southwest German Radio Symphony Orchestra (Music & Arts) and with the BBC Symphony (BBC Legends). Other recordings include Pierre Boulez's with the Berlin Philharmonic (Deutsche Grammophon), Robert Craft's with the Philharmonia Orchestra (Naxos), Colin Davis's with the London Symphony Orchestra (Philips), Simon Rattle's with the Berlin Philharmonic (EMI), and Michael Tilson Thomas's with the London Symphony Orchestra (Sony).



Important additions to the Brahms bibliography in recent years have included Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford); *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton); and Walter Frisch's *Brahms: The Four Symphonies* (Yale paperback). Also relatively recent is Peter Clive's *Brahms and his World: A Biographical Dictionary*, which includes a chronology of the composer's life and works followed by alphabetical entries on just about anyone you might think of who figured in Brahms's life (Scarecrow Press); this follows Clive's earlier, similar books, *Mozart and his Circle* (Yale University Press) and *Beethoven and his*



World (Oxford University Press). The Brahms entry in the 2001 New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the "Master Musicians" series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of his symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback); for more detailed analysis, go to Michael Musgrave's *The Music of Brahms* or Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's note on the Brahms Violin Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on the Violin Concerto is among his *Essays in Musical Analysis* (Oxford paperback).

Joshua Bell recorded the Brahms Violin Concerto with Christoph von Dohnányi and the Cleveland Orchestra (London/Decca). Other noteworthy recordings (listed alphabetically by soloist) include Julia Fischer's with Yakov Kreizberg and the Netherlands Philharmonic (Pentatone), Hilary Hahn's with Neville Marriner and the Academy of St. Martin in the Fields (Sony Classical), Gil Shaham's with Claudio Abbado and the Berlin Philharmonic (Deutsche Grammophon), Christian Tetzlaff's with Thomas Dausgaard and the Danish Radio Symphony Orchestra (Virgin Classics), and Frank Peter Zimmermann's with Wolfgang Sawallisch and the Berlin Philharmonic (EMI). Noteworthy older recordings include Jascha Heifetz's with Fritz Reiner and the Chicago Symphony Orchestra (RCA), Nathan Milstein's with William Steinberg and the Pittsburgh Symphony Orchestra (EMI "Great Recordings of the Century"), David Oistrakh's with George Szell and the Cleveland Orchestra (EMI "Great Recordings of the Century"), and Itzhak Perlman's with Carlo Maria Giulini and the Chicago Symphony Orchestra (EMI "Great Performances of the Century"). Worth noting, too, are Heifetz's earlier commercial recording with Serge Koussevitzky and the BSO from 1939 (RCA, reissued on an IDIS compact disc) and his broadcast performance with Arturo Toscanini and the New York Philharmonic from 1935 (IDIS). Also important among historic issues are Yehudi Menuhin's with Wilhelm Furtwängler and the Lucerne Festival Orchestra (EMI "Great Artists of the Century") and Ginette Neveu's with Issay Dobrowen and the Philharmonia Orchestra (EMI "Great Recordings of the Century"). Earlier still are Fritz Kreisler's two recordings, from 1936 with John Barbirolli conducting the London Philharmonic (Opus Kura or Classica d'oro) and from 1927 with Leo Blech conducting the Berlin State Opera Orchestra (Naxos Historical or Pearl).

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Sir Andrew Davis

Since 2000 Sir Andrew Davis has served as music director and principal conductor of Lyric Opera of Chicago, where he will conduct three of this season's eight productions. In addition, he is conductor laureate of the Toronto Symphony and BBC Symphony Orchestra and was music director at Glyndebourne Festival Opera. Born in 1944 in Hertfordshire, England, Andrew Davis studied at King's College, Cambridge, where he was an organ scholar before taking up the baton. His diverse repertoire ranges from Baroque to contemporary music, and his conducting credits span the symphonic, operatic, and choral worlds. He is a notable proponent of 20th-century works including those by Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten. With the BBC Symphony Orchestra he has led concerts at the London Proms and on tour to Hong Kong, Japan, the United States, and Europe. He has conducted all of the major orchestras of the world, from the Chicago Symphony to the Berlin Philharmonic to the Royal Concertgebouw, and at opera houses and festivals throughout the world, including the Metropolitan Opera, La Scala, and the Bayreuth Festival. Also a prolific recording artist, Andrew Davis has recorded for Decca, Deutsche Grammophon, Warner Classics International, Capriccio, EMI, and CBS. Recent releases include Elgar's Violin Concerto with violinist James Ehnes and the Philharmonia Orchestra of London (Onyx Classics), which won *Gramophone*'s coveted "Best of Category–Concerto" award; Beethoven's Violin Concerto with violinist Min-Jyn Kim and the Philharmonia Orchestra (Sony); operatic favorites featuring soprano Nicole Cabell (Decca), which in 2008 won the Solti Prize from the French Académie du Disque Lyrique; and Liszt's Piano Concerto No. 1 and Chopin's Piano Concerto No. 1 with pianist Yundi Li and the Philhar-

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monia Orchestra (Deutsche Grammophon). In 1992 Andrew Davis was named a Commander of the British Empire for his services to British music, and in 1999 he was made a Knight Bachelor in the New Year Honours List. In 1991 he received the Royal Philharmonic Society/ Charles Heidsieck Music Award. At Lyric Opera of Chicago this season he conducts *Tosca*, *Faust*, and *The Damnation of Faust*. Orchestral engagements take him to the New York Philharmonic, Rotterdam Philharmonic, Chicago Symphony, Philadelphia Orchestra, and Boston Symphony Orchestra. He also appears with the Montreal Symphony, the Spanish National Orchestra, Saint Louis Symphony, Royal Scottish National Orchestra, and the orchestras of Strasbourg and Vancouver, leads the Royal Philharmonic Orchestra on a Far East tour and at the Montreux Festival, and makes return appearances with the BBC Symphony Orchestra (at the Proms and in London), Toronto Symphony Orchestra, and Royal Philharmonic Orchestra. Andrew Davis and his wife, soprano Gianna Rolandi, reside in Chicago, where she is director of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago. For more information, please visit sirandrewdavis.com. Andrew Davis made his Boston Symphony Orchestra debut in January 1976 and has since returned many times to the BSO podium at Symphony Hall and at Tanglewood. His most recent subscription appearances were in October 2002, his most recent Tanglewood appearances in August 2008, when he led an all-Mozart program with the BSO, Tchaikovsky's *Eugene Onegin* in a Tanglewood Music Center Orchestra concert performance, and the Four Sea Interludes from Benjamin Britten's opera *Peter Grimes* with the TMCO as part of Tanglewood on Parade.



Joshua Bell

Highlights of Joshua Bell's 2009-10 season include performances at the Hollywood Bowl and the Verbier, Tuscan Sun, Mostly Mozart, Salzburg, Tanglewood, Menuhin, Gstaad, and Enescu festivals; a return to the BBC Proms at the Royal Albert Hall, and appearances with the New York Philharmonic, Boston Symphony, Chicago Symphony, and the National Symphony Orchestra at the Kennedy Center. He performs at the Huberman Festival with the Czestochowa Philharmonic and returns to Moscow to perform with the Russian National Orchestra. In 2010

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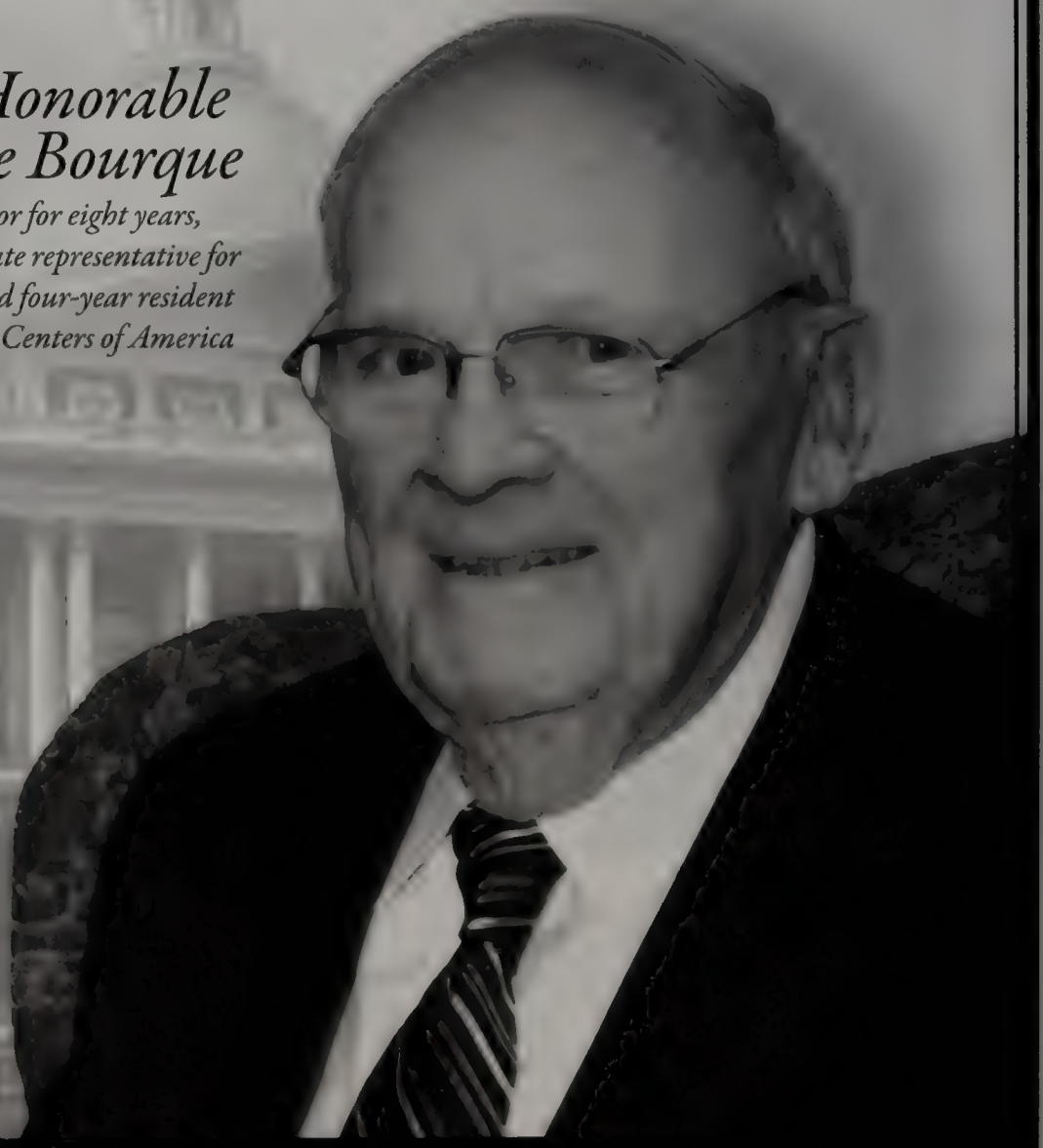
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he embarks on a European and U.S. recital tour, including performances at Carnegie Hall, Disney Hall, and London's Wigmore Hall; performs for the World Economic Forum, and in Paris, Budapest, Madrid, Athens, Zurich and Istanbul, as well as on tour to Asia with the Academy of St. Martin in the Fields. Joshua Bell came to national attention at fourteen with his Philadelphia Orchestra debut, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. In addition to his concert career, he enjoys collaborations with such artists as Pamela Frank and Steven Isserlis. An exclusive Sony Classical artist, he has created a richly varied catalogue of recordings, including the soundtracks for *Angels and Demons* and *Defiance*, Vivaldi's *The Four Seasons*, Corigliano's *The Red Violin* Concerto, Tchaikovsky's Violin Concerto, "The Essential Joshua Bell," "Voice of the Violin," and "Romance of the Violin." In 2004 *Billboard* named "Romance of the Violin" its "Classical CD of the Year" and Mr. Bell "Classical Artist of the Year." Since his first LP recording at age eighteen, he has made critically acclaimed recordings of the Beethoven and Mendelssohn concertos (both featuring his own cadenzas), the Sibelius and Goldmark concertos, and the Nicholas Maw concerto, which was the winner of a Grammy Award. His Grammy-nominated recording "Gershwin Fantasy" premiered a new work for violin and orchestra based on themes from Gershwin's *Porgy and Bess*. Its success led to a Grammy-nominated all-Bernstein recording that included the premiere of the *West Side Story* Suite as well as a new recording of the composer's *Serenade*. Joshua Bell appeared as himself in the film *Music of the Heart*, has made numerous television appearances, and has been profiled in many publications. The recipient of the 2008 Academy of Achievement Award for exceptional accomplishment in the arts, he was honored in 2009 by Education Through Music for his dedication to sharing his love of classical music with disadvantaged youth. Mr. Bell and his two sisters grew up on a farm in Bloomington, Indiana. As a child, he was an avid computer game player and competitive athlete. By age twelve he was serious about the violin, inspired by his beloved teacher Josef Gingold. His alma mater, Indiana University, honored him with a Distinguished Alumni Service Award only two years after his graduation in 1989. He has been named an "Indiana Living Legend" and received the Indiana Governor's Arts Award. He was inducted into the Hollywood Bowl Hall of Fame in 2005 and is the recipient of the coveted Avery Fisher Prize. For more information, visit joshuabell.com. Joshua Bell made his first Boston Symphony appearance in July 1989 at Tanglewood and his BSO subscription series debut in January 1994. His most recent subscription appearances were in January 2007, as soloist in Bruch's G minor violin concerto, since which time he has appeared three times at Tanglewood, in July 2007 (playing Prokofiev's Violin Concerto No. 1), August 2008 (Chausson's *Poème* and Saint-Saëns's Introduction and Rondo Capriccioso), and July 2009 (the Bruch G minor).

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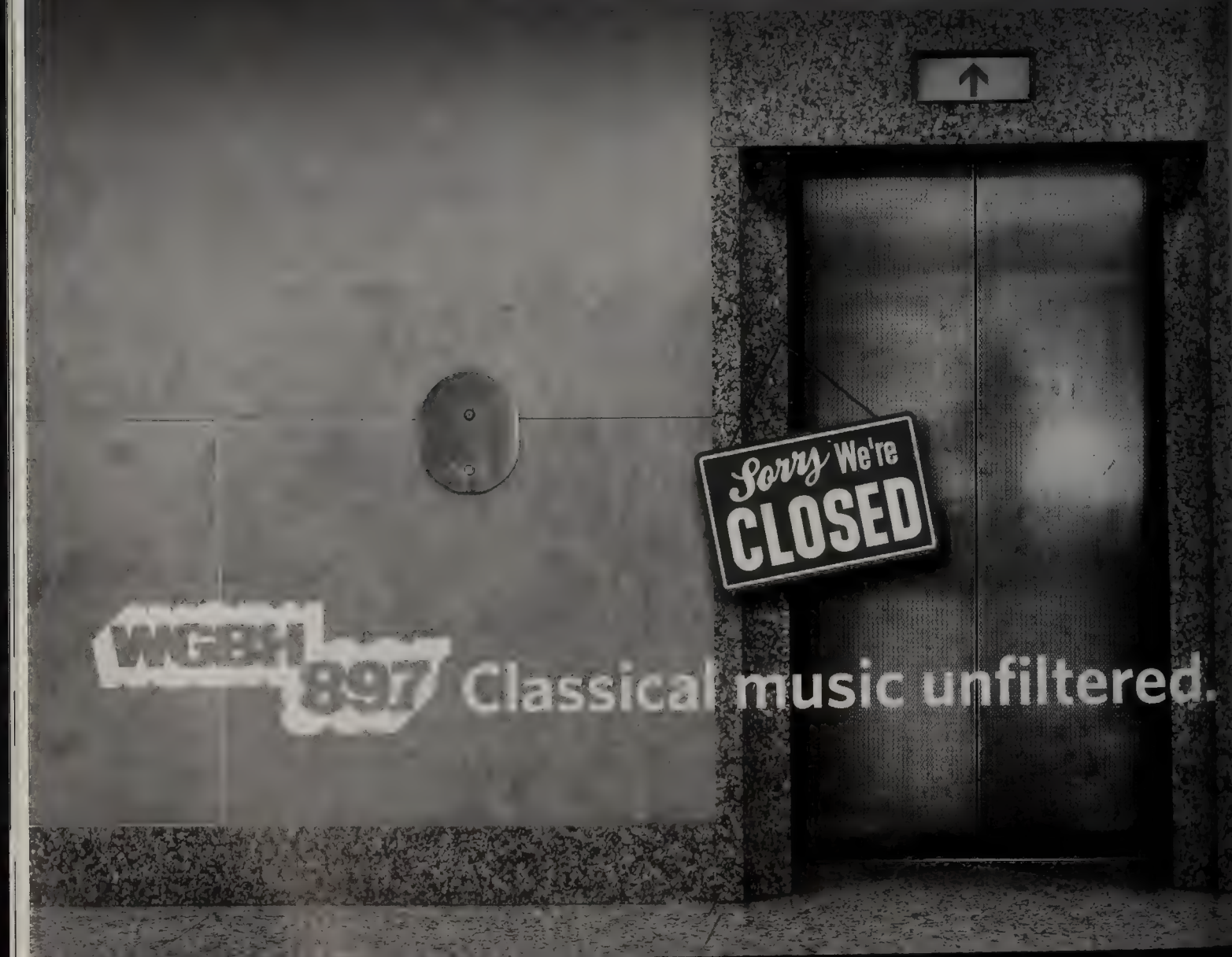
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Next Program...

Wednesday, December 2, 7:30pm (Open Rehearsal)
Thursday, December 3, 8pm
Friday, December 4, 1:30pm
Saturday, December 5, 8pm

CHRISTOPH VON DOHNÁNYI conducting

BARTÓK

DIVERTIMENTO FOR STRING ORCHESTRA

Allegro non troppo
Molto adagio
Allegro assai

MARTINŮ

VIOLIN CONCERTO NO. 2
(COMMEMORATING THE 50TH ANNIVERSARY OF THE COMPOSER'S DEATH)

Andante—Poco Allegro—Andante
Andante moderato
Poco allegro—Allegro

FRANK PETER ZIMMERMANN

{ I N T E R M I S S I O N }

DVOŘÁK

SYMPHONY NO. 8 IN G, OPUS 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

PRE-CONCERT TALKS BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER (DECEMBER 2 OPEN REHEARSAL) AND HELEN GREENWALD OF THE NEW ENGLAND CONSERVATORY (DECEMBER 3, 4, 5)

German violinist Frank Peter Zimmermann joins Christoph von Dohnányi and the BSO in the Czech composer Bohuslav Martinů's Violin Concerto No. 2, one of several works by Martinů (1890-1959) programmed by the BSO this season to commemorate the 50th anniversary of his death. Martinů was strongly championed by Serge Koussevitzky and the BSO when he arrived in the U.S. after fleeing wartime Europe in 1941. Violinist Mischa Elman requested this concerto, giving the world premiere with the BSO and Koussevitzky in December 1943. Bartók, Hungary's greatest composer, wrote his Divertimento for String Orchestra in 1939 just before he himself fled Europe, modeling it on the Baroque concerto grosso genre. Dvořák's Symphony No. 8 is perhaps the composer's most representative blending of Czech musical spirit with the German symphonic tradition.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Wednesday, December 2, 7:30pm (Open Rehearsal)
Thursday 'C' December 3, 8-10:05
Friday 'B' December 4, 1:30-3:35
Saturday 'A' December 5, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor
FRANK PETER ZIMMERMANN, violin

BARTÓK	Divertimento for String Orchestra
MARTINŮ	Violin Concerto No. 2
DVOŘÁK	Symphony No. 8

Wednesday, January 6, 7:30pm (Open Rehearsal)
Thursday 'A' January 7, 8-10:05
Friday 'A' January 8, 1:30-3:35
Saturday 'B' January 9, 8-10:05
Tuesday 'C' January 12, 8-10:05

TON KOOPMAN, conductor and harpsichord
YO-YO MA, cello

HAYDN	Symphony No. 98
HAYDN	Cello Concerto No. 1 in C
C.P.E. BACH	Symphony in G
SCHUBERT	Symphony in B minor, *Unfinished*

Programs and artists subject to change.



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Sunday, January 10, 3pm
Jordan Hall, New England Conservatory

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DAVID DEVEAU, piano

BARTÓK	Quintet for piano and strings
LIGETI	Bagatelles for wind quintet
BRAHMS	Three Hungarian Dances (arr. Amlin)

Thursday 'C' January 14, 8-9:50
Friday 'B' January 15, 1:30-3:30
Saturday 'A' January 16, 8-9:50
Tuesday 'B' January 19, 8-9:50

SIR COLIN DAVIS, conductor
NIKOLAJ ZNAIDER, violin

MOZART	Symphony No. 38, *Prague*
ELGAR	Violin Concerto

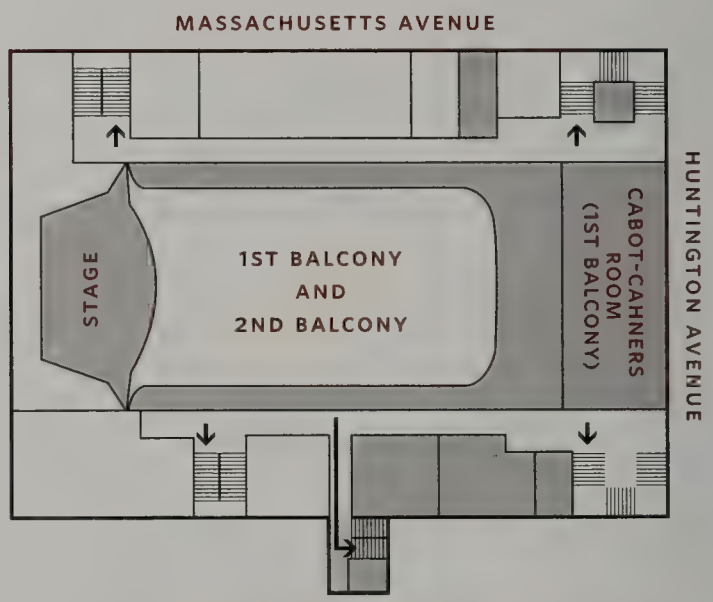
Thursday 'D' January 21, 8-9:40
Friday Evening January 22, 8-9:40
Saturday 'A' January 23, 8-9:40

SIR COLIN DAVIS, conductor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MACMILLAN	*St. John Passion* (American premiere; BSO co-commission)

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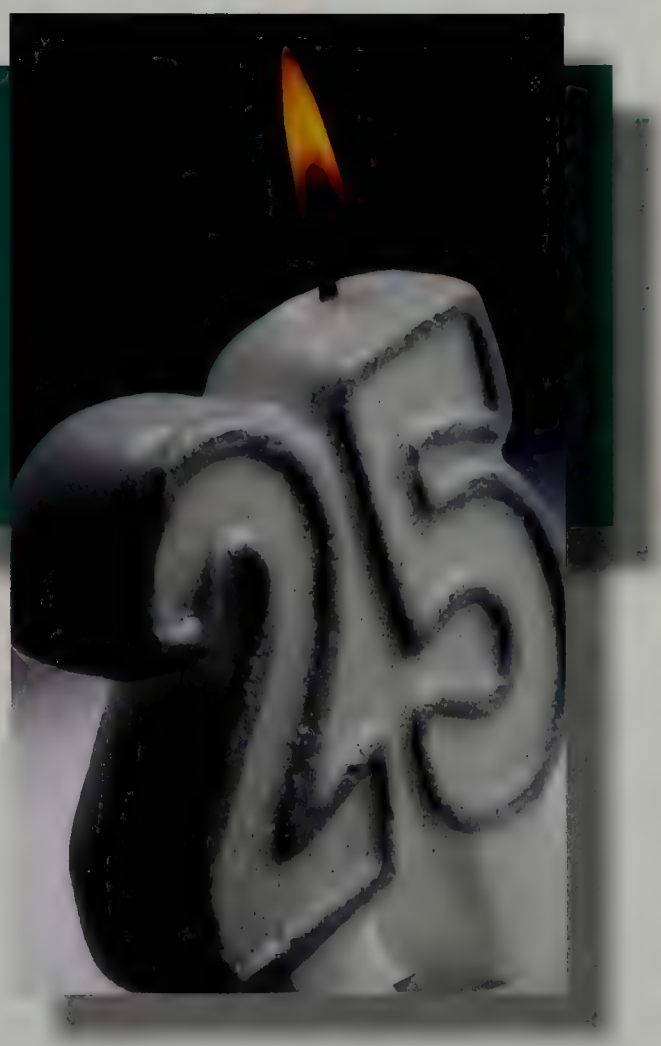
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Table of Contents | Week 9

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 THIS WEEK'S PROGRAM

Notes on the Program

31 Béla Bartók

37 Bohuslav Martinů

45 Antonín Dvořák

53 To Read and Hear More...

Guest Artists

59 Christoph von Dohnányi

61 Frank Peter Zimmermann

65 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

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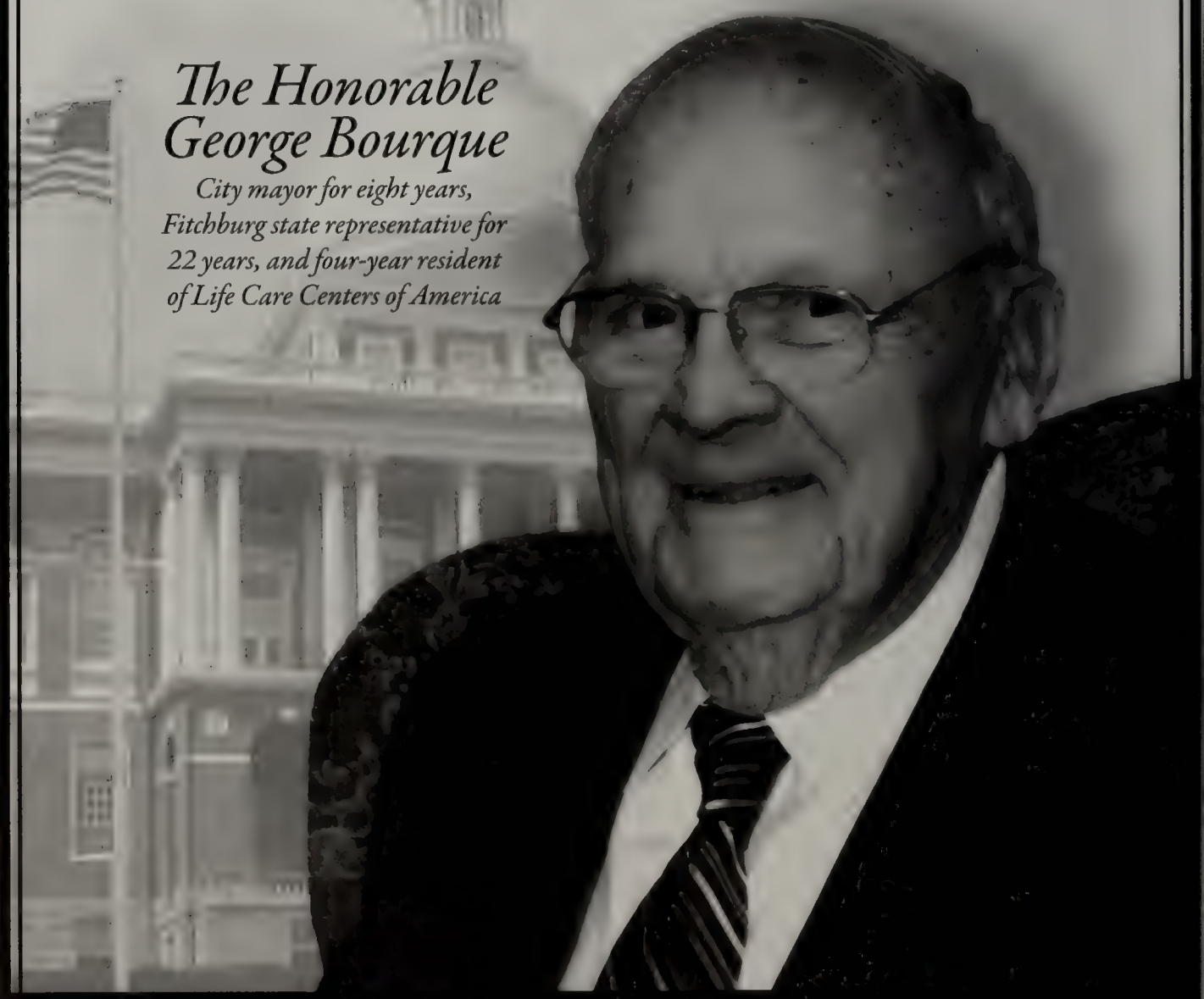
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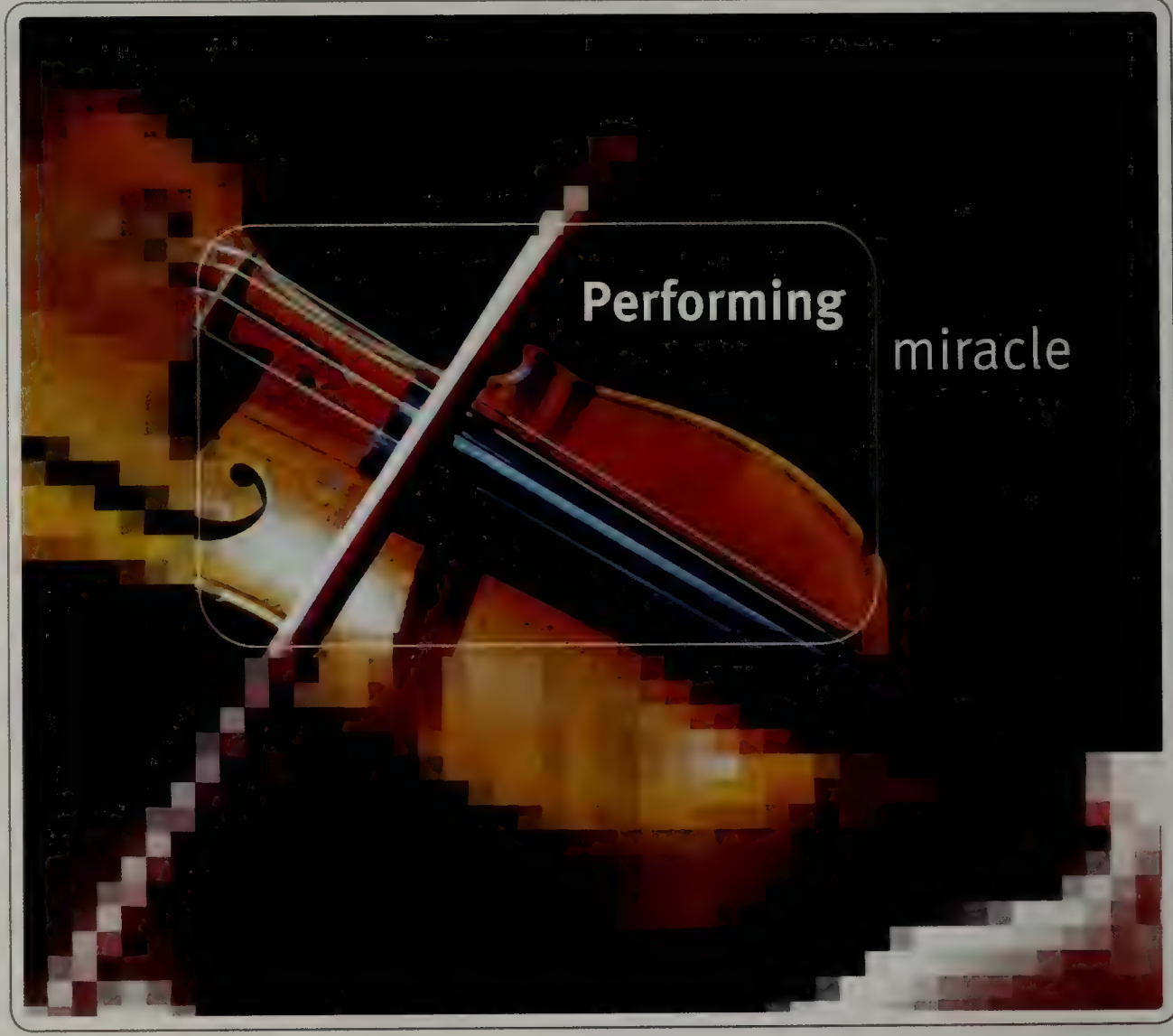
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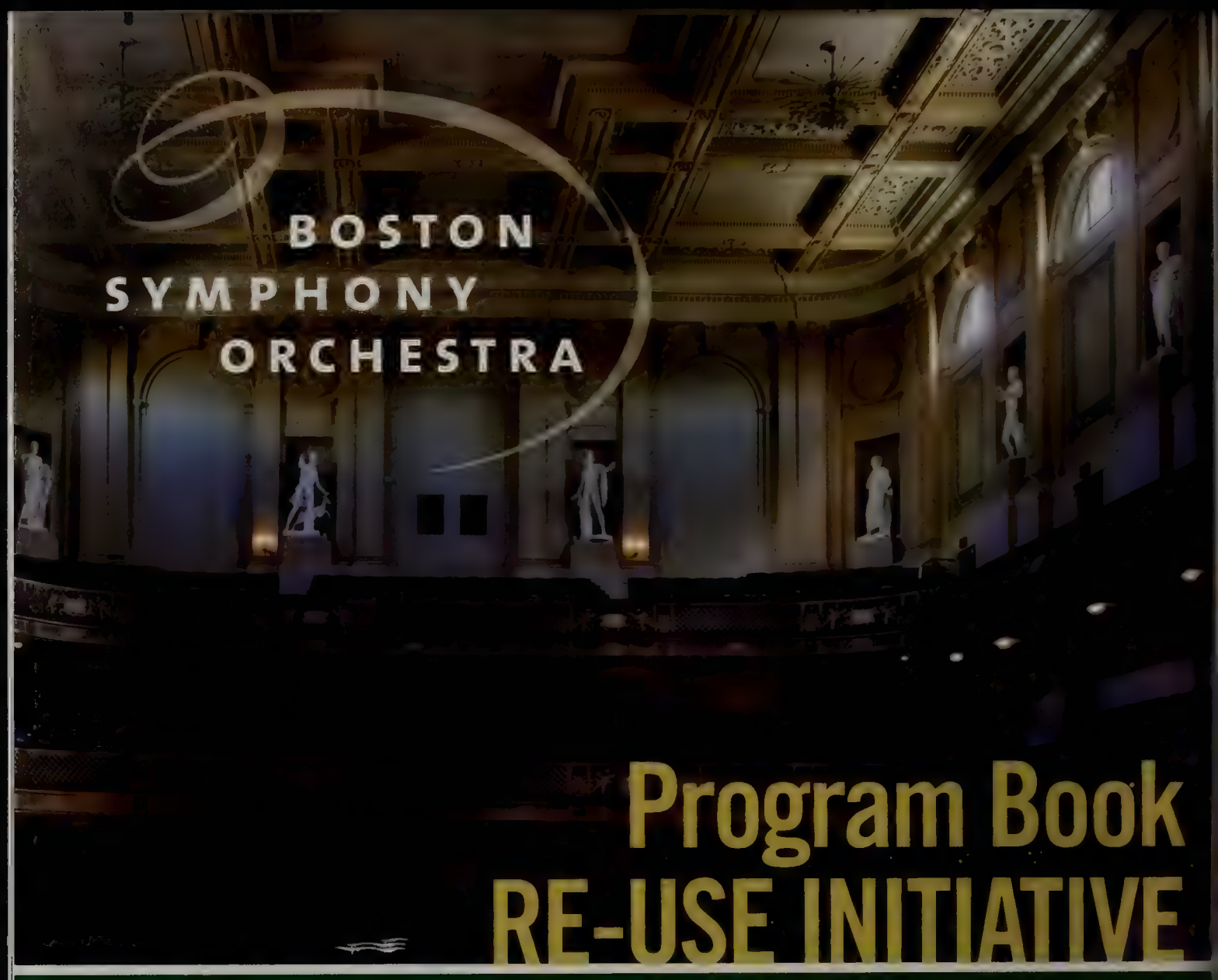
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The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

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BSO News

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events designed to enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO performances at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Ticket holders for this week's Saturday-night concert on December 5 are invited to a post-concert holiday reception in Higginson Hall. On Tuesday night, January 19, there will be a post-concert reception with that week's soloist, violinist Nikolaj Znaider. Please check bso.org for further information about future events.

Free Community Concerts

The Boston Symphony Orchestra is pleased to offer free chamber music concerts featuring members of the BSO on Sunday afternoons at 3 p.m. throughout the Boston area during the BSO season. Upcoming concerts are scheduled for Sunday, January 24, at Arts at the Armory in Somerville; Sunday, January 31, at St. Paul AME Church in Cambridge; and Sunday, February 14, at Twelfth Baptist Church in Roxbury. Admission is free, with a reservation. To reserve tickets, please call SymphonyCharge at (617) 266-1200 or 888-266-1200. For more information, visit bso.org. The Boston Symphony Orchestra's free Community Concerts are made possible by a generous grant from The Lowell Institute.

Beethoven and the BSO's Online "Classical Companion"

In conjunction with the BSO's recent complete Beethoven symphony cycle, "Classical Companion," the Boston Symphony Orchestra's interactive educational website, allows visitors to the site to explore Beethoven and his music through online multimedia materials. In addition to informative essays, historical photographs, and music, there are video segments by composer/Beethoven scholar Jan Swafford of The Boston Conservatory discussing each of Beethoven's symphonies; a video lecture by Harvard professor Thomas Forrest Kelly on Beethoven's Symphony No. 9, taken from this past summer's One Day University at Tanglewood, and an interactive module that invites visitors to explore sonata form via Beethoven's symphonies. Visit www.bso.org/classicalcompanion.

Harvard University Extension School

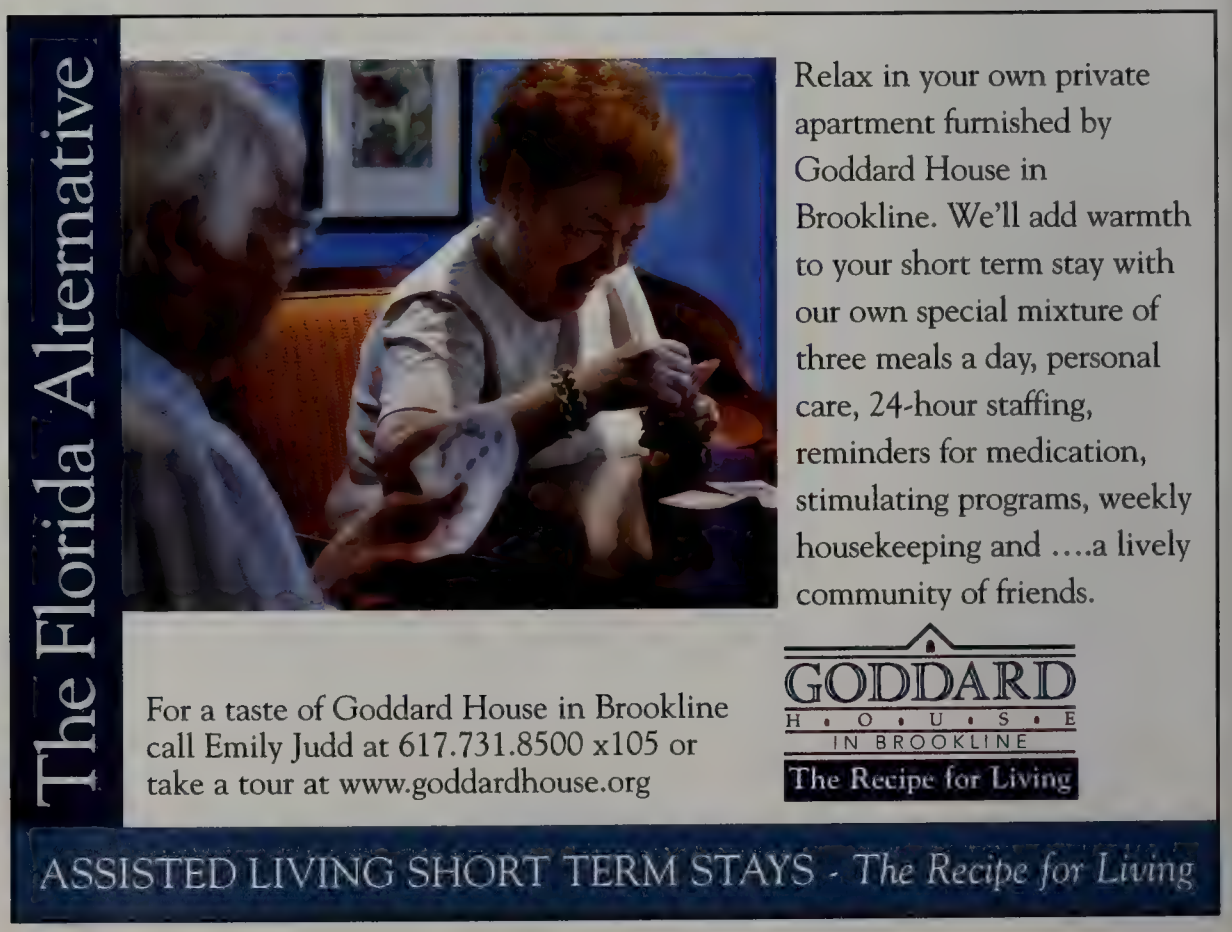
The Boston Symphony Orchestra is proud to welcome Harvard University Extension School as the sponsor of the 2009-10 BSO evening Open Rehearsals. As Harvard University's primary resource for continuing education for a century, Harvard Extension School offers an

open and comprehensive academic curriculum, offering more than 600 courses and representing more than 65 fields. Harvard University Extension School will also be partnering with the BSO during the 2010 Tanglewood Season as the sponsor of the "This Week at Tanglewood" lecture series.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses Bartók, Martinů, and Dvořák. Next month, BSO Director of Program Publications Marc Mandel (January 6 Open Rehearsal; January 8 concert) and Elizabeth Seitz of The Boston Conservatory (January 7, 9, 12) discuss Haydn, C.P.E. Bach, and Schubert; Hugh Macdonald of Washington University in St. Louis discusses Mozart and Elgar (January 14-19), and BSO Assistant Director of Program Publications Robert Kirzinger discusses James MacMillan's *St. John Passion* (January 21-23). The BSO's Pre-Concert Talks are supported by New England Coffee.

This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who was the BSO's Director of Publications from 1976 to 1979. Upon joining the BSO staff (after twelve years as the nationally influential classical music critic of the *Boston Globe*), Michael made it his business to revitalize the orchestra's program book. Though detailed annotations were already part of the book with-



in the orchestra's first decade, his notes set a new, modern standard in their unique blend of history, analysis, cultural context, personal observation, and intellectual acumen, bringing to life the biography and music of any composer he wrote about. It was also he who laid the groundwork for the BSO's continuing series of pre-concert talks, which grew from his wildly popular Open Rehearsal series to today's talks given before every BSO subscription concert. He returned frequently to Symphony Hall to give pre-concert talks, and still remains a regular presence in the BSO program book. But wherever he was working at any given time—whether Boston, San Francisco, New York, or Minnesota—his influence was deeply felt throughout the whole world of symphonic music and music education in the United States. Plans for a Boston-based memorial tribute will be announced at a later date.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

The Walter Piston Society Concert Friday, December 4, 2009

The Walter Piston Society Concert honors those who have included the Boston Symphony Orchestra, Boston Pops, or Tanglewood in their long-term plans through a bequest, life-income gift, or other deferred giving arrangement. Members of the Walter Piston Society are offered a variety of benefits, including invitations to events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members are recognized in program books and the BSO's annual report.

Walter Piston (1894-1976), who endowed the principal flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. After studying under Georges Longy, he graduated from Harvard and became chair of Harvard's School of Music. Mr. Piston played piano, violin, flute, saxophone, viola, and percussion. He wrote four books on music theory that are acknowledged classics, and his notable students included Leonard Bernstein. Late in life, the French government bestowed on Mr. Piston the Officier de l'Ordre des Arts et des Lettres.

The Boston Symphony Orchestra wishes to thank and recognize the members of the Walter Piston Society, who have made life-income gifts and/or named the BSO in their estate plans, and has named this Friday's concert in their honor. The support provided by these gifts helps to preserve this great orchestra for future generations.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

BSO Members in Concert

BSO principal bass Edwin Barker is soloist in the Boston premiere of John Harbison's Con-

certo for Bass Viol and Orchestra with the Boston University Symphony Orchestra on Tuesday, December 8, at 7:30 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. David Hoose and Tiffany Chang conduct this program, which also includes the overture to Verdi's *I vespri siciliani* and Schumann's Symphony No. 2. Admission is free and open to the public. For information, call (617) 353-8724 or (617) 353-8725.

Become a Friend of the BSO

Did you know that for $75, you can become a Friend of the BSO and receive our monthly online newsletter, *InTune*? *InTune* features articles that give the reader an insider's view of life at the BSO as well as advance announcements about special Friends activities. Other benefits of membership, depending on giving level, include opportunities to engage first-hand with BSO musicians, advance ticket ordering opportunities, and much more. To learn more about these benefits and get a sneak preview of upcoming Friends events, please contact the Friends Office at (617) 638-9276 or friendsofthebso@bso.org. If you're already a Friend and you're not receiving your monthly issue of *InTune*, please let us know at intune@bso.org.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



photo by
Steven A. Emery

IN MEMORIAM

Marylou Speaker Churchill

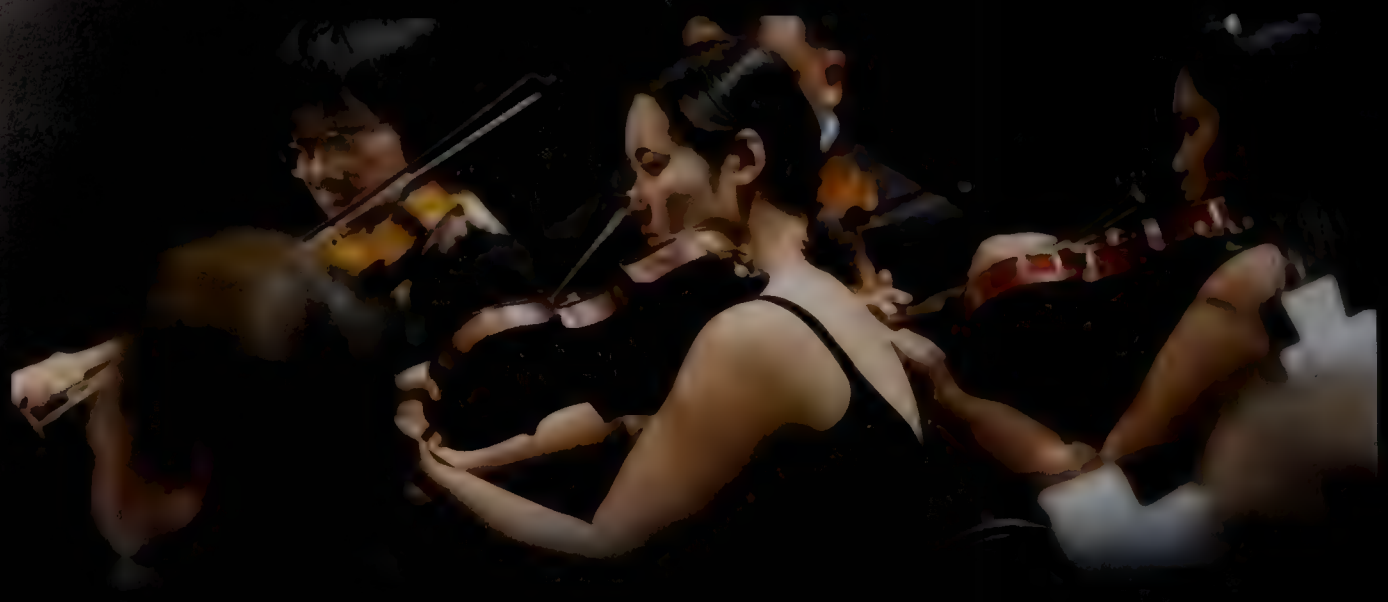
May 5, 1945 – November 10, 2009

The Boston Symphony Orchestra mourns the passing of Marylou Speaker Churchill, who died on November 10 following an extended illness. Ms. Churchill joined the Boston Symphony Orchestra in 1970, during William Steinberg's tenure as music director, following an active freelance career in Boston and Los Angeles. She became principal second violin of the BSO and Boston Pops Orchestra in 1977; in 1993 she was appointed second violin of the Boston Symphony Chamber Players. She occupied the BSO's principal second violin chair for 23 years, until her retirement from the orchestra at the end of the 2000 Tanglewood season. Throughout her time in that position, colleagues, conductors, and members of the audience could not help but notice the radiance, centeredness, engagement, and sense of joy she projected not only through her music-making, but through her very being.

Marylou Speaker grew up in Portland, Oregon. She began studying piano with her mother at five, added violin lessons at seven, and began playing in orchestras at ten. She spent nine summers as a participant at the Tanglewood Music Center, the Aspen Music Festival, and the Marlboro Music Festival, and received her bachelor's degree from the New England Conservatory of Music, where she studied with former BSO concertmaster Joseph Silverstein. In 1981 she joined the faculty of the New England Conservatory's preparatory division, later joining the undergraduate faculty as well, and further increasing her NEC teaching commitment upon her retirement from the BSO. It was also at NEC that she met her husband, cellist/conductor Mark Churchill, director of NEC's Preparatory School, who recruited her to NEC as a violin teacher. They were married in 1982 and in 1996 adopted eight-month-old twin daughters—Emma Claire and Julia Helen—from the Marshall Islands in the South Pacific. At the time of her retirement she wrote in the BSO program book that her "next career" was "to help my husband raise our twin daughters and give my experience and wisdom to the next generation of violin students." In addition to her husband and two daughters, she leaves two brothers, Michael Speaker of Wappingers Falls, NY, and Paul Speaker of Upland, CA.

In 1994, Marylou told a group of students: "Love your instrument, love your work on that instrument if you intend to make it your life-work. There is no greater joy than to master your instrument, play it beautifully, and bring everyone such deep pleasure. It uplifts and inspires, yourself included." As she recalled in the BSO program book, it was hearing a 1963 BSO concert in Portland that inspired early thoughts of joining a great orchestra (little realizing it would be this one), noting, too, that the highlights of her time with the Boston Symphony included, among other things, the "daily rehearsing and performing in Symphony Hall with really great musicians; meeting wonderful and interesting people; taking family and friends on tour; watching the audience be transformed by the beauty of the music, and handling great music with love"—love that profoundly touched all who knew her.

P A S S I O N



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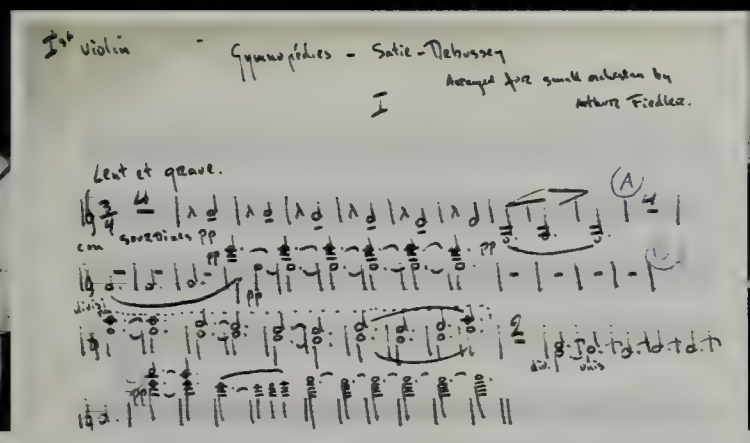
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level)

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



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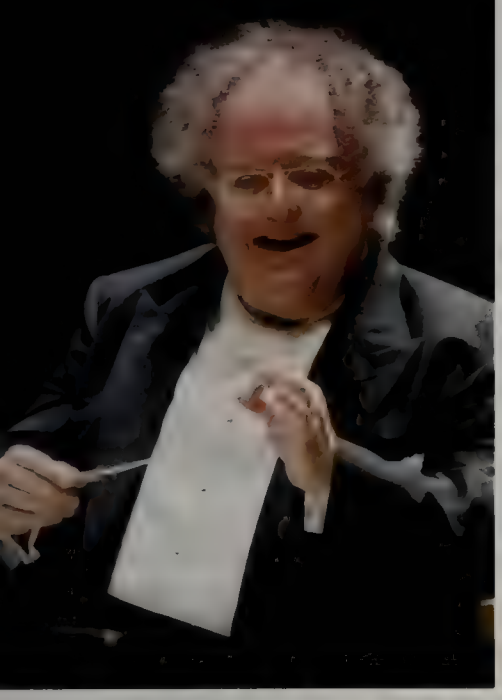
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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Der Rosenkavalier*, *Simon Boccanegra*, and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in

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2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and, in October 2008, the newly created NEA Opera Award from the National Academy of the Arts.

Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne
Kathryn H. and Edward M. Lupean chair

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

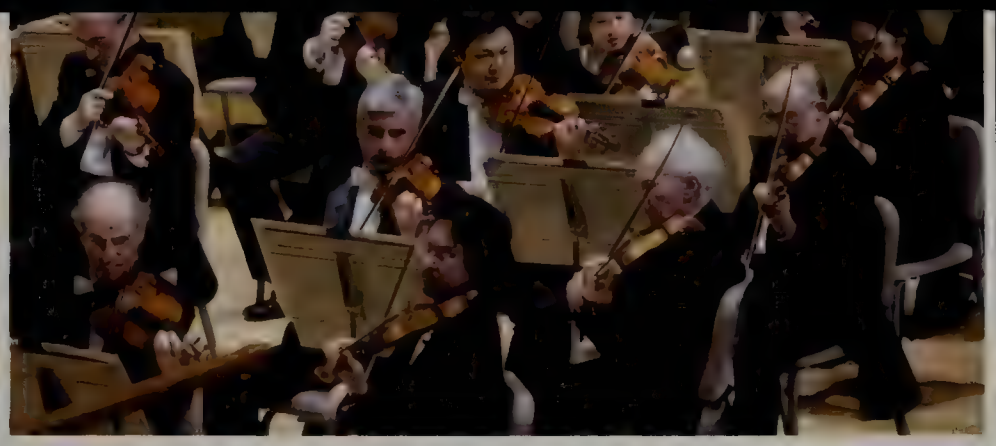
John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

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Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

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Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

* *participating in a system of rotated seating*

§ *on sabbatical leave*

\# *on leave*

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Above. Front side panel of outer coffin of Djehutynakht (detail), Egyptian, Middle Kingdom, late Dynasty 11–early Dynasty 12, 2010–1961 BC. Cedar. Harvard University–Boston Museum of Fine Arts Expedition.

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Thursday, December 3, 8pm
Friday, December 4, 1:30pm | **THE WALTER PISTON SOCIETY CONCERT**
Saturday, December 5, 8pm

CHRISTOPH VON DOHNÁNYI conducting

BARTÓK — DIVERTIMENTO FOR STRING ORCHESTRA

Allegro non troppo
Molto adagio
Allegro assai

MARTINŮ — VIOLIN CONCERTO NO. 2
(COMMEMORATING THE 50TH ANNIVERSARY OF THE COMPOSER'S DEATH)

Andante—Poco Allegro—Andante
Andante moderato
Poco allegro—Allegro

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DVOŘÁK — SYMPHONY NO. 8 IN G, OPUS 88

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Béla Bartók

Divertimento for String Orchestra

BÉLA BARTÓK was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania) on March 25, 1881, and died in New York on September 26, 1945. The Divertimento was commissioned by Paul Sacher for the Basel Chamber Orchestra, which he conducted, late in 1938. Bartók finally completed the score at Sacher's chalet in Saanen, Switzerland, between August 2 and 17, 1939. Sacher led the Basel Chamber Orchestra in the first performance on June 11, 1940, in Basel.

THE SCORE OF THE DIVERTIMENTO calls for the full complement of orchestral strings.

The success of Bartók's Music for Strings, Percussion, and Celesta, composed in the summer of 1936 and premiered by Paul Sacher and the Basel Chamber Orchestra the following January, led to another commission from the Swiss ensemble. In November 1938, Sacher asked Bartók to write a new work for string orchestra, prescribing the size of his ensemble: six first and six second violins, four violas, four cellos, and two double basses. (In the published score, Bartók noted that the Divertimento should be performed by "not less than" these forces.) Sacher also apparently requested that the new work be somewhat easier to play than the earlier composition. This caused Bartók difficulty for a time, since he was not sure he could write such a piece and still remain true to himself. By June 1939 he still had no more precise notion of the work he was going to write than that it was "a string orchestral piece in the character of a suite." By July 1, though, he had clarified his ideas enough to ask Sacher a crucial question. He wanted to create a work that recalled the Baroque concerto grosso, with its dialogue between larger and smaller instrumental groups. Did Sacher's ensemble contain players who would be satisfactory soloists? "I would be greatly pleased if the ensemble and solo could alternate."

Despite his increasingly clear vision of the work to be written, Bartók found it difficult to begin. The preceding months had not been easy ones. Hitler's annexation of Austria on March 11, 1938, had cast a shadow over all of eastern Europe. His publishers, Universal-



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Edition in Vienna, had been "nazified," as he put it, and required all composers published by them to submit to the notorious questionnaire concerning their racial background; Bartók, along with his compatriot Kodály, refused to respond, with the result that he lost any further opportunity of publishing his works through that source. (Fortunately, both were soon offered contracts by the English publisher Ralph Hawkes.) Many of his friends began leaving for England or America. Bartók, though, was too strongly tied to his native land to consider leaving at once. He had already pondered the problem for a year and a half, describing his dilemma to fellow composer Sándor Veress in these terms:

> If a person stays here when the possibility of leaving is open to him, it could be said that he is tacitly agreeing to everything that is happening here.... On the other hand, it could also be said that no matter what quagmire the country sinks into, everybody should stay at home and help matters as much as possible.

Quite aside from the powerful cultural ties to his homeland, Bartók was hesitant to leave Hungary throughout 1938 and 1939 because his mother, to whom he was intensely devoted, was clearly failing. So for the moment he waited, caught up in the political maelstrom of central Europe, with little opportunity for peaceful composition.

Not until the middle of the summer, when Sacher invited him to be his guest at his Alpine chalet in Saanen, near Basel, did Bartók find the leisure to concentrate fully on his new work. Even there he was acutely aware of international tensions. He could see for himself that even the "poor, peaceful, honest Swiss" were preparing boulders above the mountain passes to use, if necessary, as a defense against German tanks.

Still, he at last was able to get to work seriously, and when he did, he composed with extraordinary speed, completing the entire score in just fifteen days of intense concentration. As soon as he had finished the work, he wrote to his son Béla to announce its completion, and added:

> I hadn't read a newspaper for 2 weeks until I picked one up yesterday; the lapse of time was not perceptible, it was just as if I was reading one 2 weeks old. Nothing had happened in between (Thank God).

Soon after, of course, the world exploded, and when Bartók's mother died that December, the last remaining tie to Hungary had been cut. He moved to the United States, where he was to die in 1945, an exile from the land that had vibrated in the very core of his being.

Though the Divertimento was inspired in part by the Baroque concerto, Bartók makes no attempt to establish a formal, structural alternation between the full ensemble and the solo group. The soloists comment freely on the musical discourse, taking over at times, receding into the background at others, *primus inter pares*.

Despite the difficult time in which it was composed, Bartók's Divertimento is one of his liveliest and most accessible pieces, filled—especially in the outer movements—with rhythms and melodies that evoke Hungarian folk music and dance and fiddling. The slow movement belies the title of the work as a whole, with nothing there that could be

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Paul Sacher, for whose Basel Chamber Orchestra Bartók composed the Divertimento for String Orchestra

described simply as "diverting." This is one of those wonderful Bartókian "night music" pieces that form so characteristic and memorable a part of his musical personality. It is here, if anywhere, that the composer's suppressed concern for the political madness of the distant outside world might be sensed in the music.

The final rondo is as lively and unbuttoned a folk dance as Bartók ever composed, a vibrant, ringing contrast to the music of the Adagio. The third movement throughout reflects the good-humored character of folk dance, exploiting techniques of popular fiddle-playing in more refined form, even to the point of giving the principal violinist a kind of gypsy-violin solo and later on suggesting a slightly tipsy episode sandwiched between two wild-eyed *vivacissimo* passages, the second one bringing the Divertimento to its vigorous close.

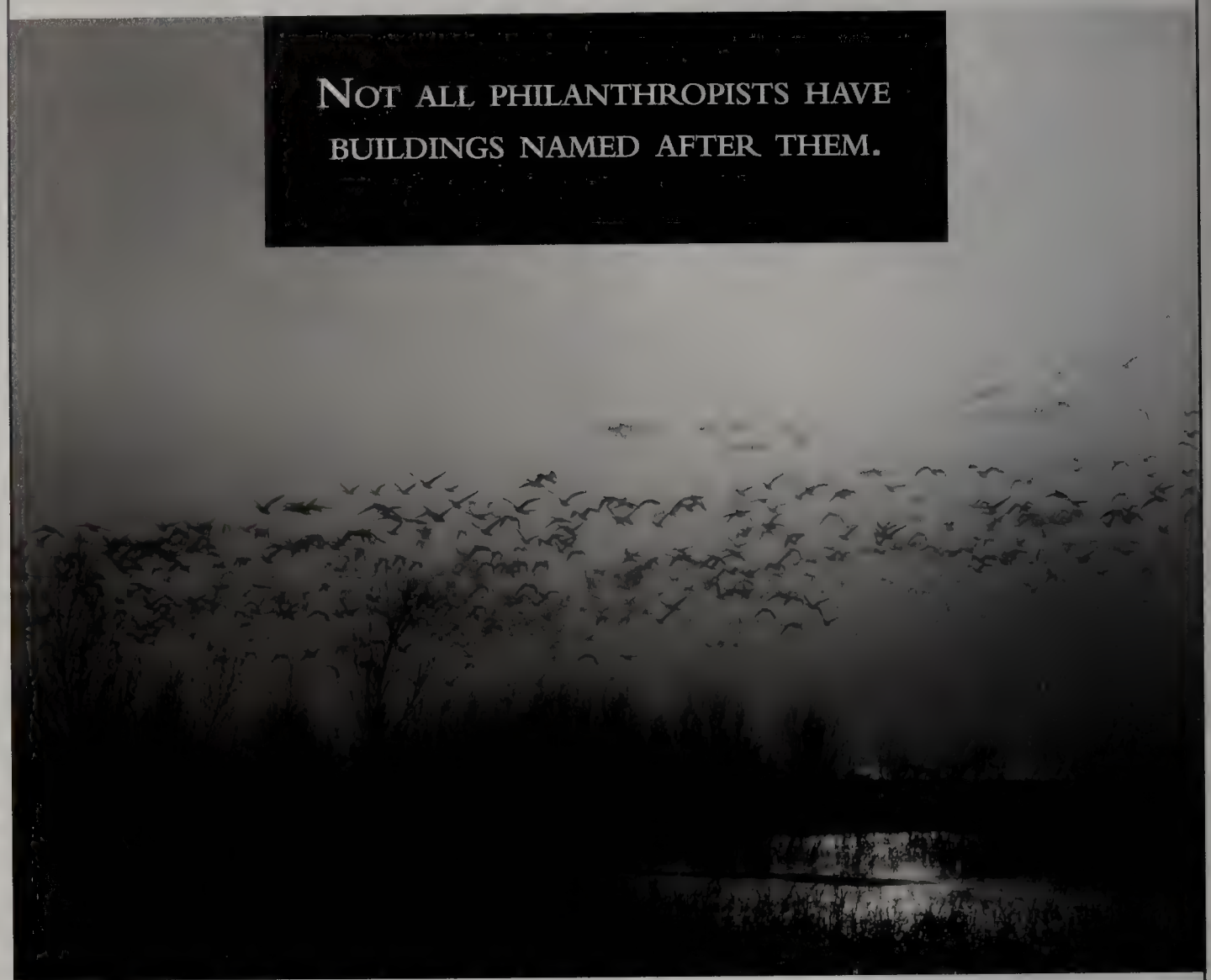
Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST AMERICAN PERFORMANCE *of Bartók's Divertimento for String Orchestra was given by the Saint Louis Symphony Orchestra on November 8, 1940, with Vladimir Golschmann conducting.*

THE ONLY PREVIOUS BOSTON SYMPHONY PERFORMANCES *of Bartók's Divertimento for String Orchestra were conducted by Seiji Ozawa (subscription performance in November 1975, and then at Tanglewood on July 25, 1976) and Kurt Masur (subscription performances in January 1983).*

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Bohuslav Martinů

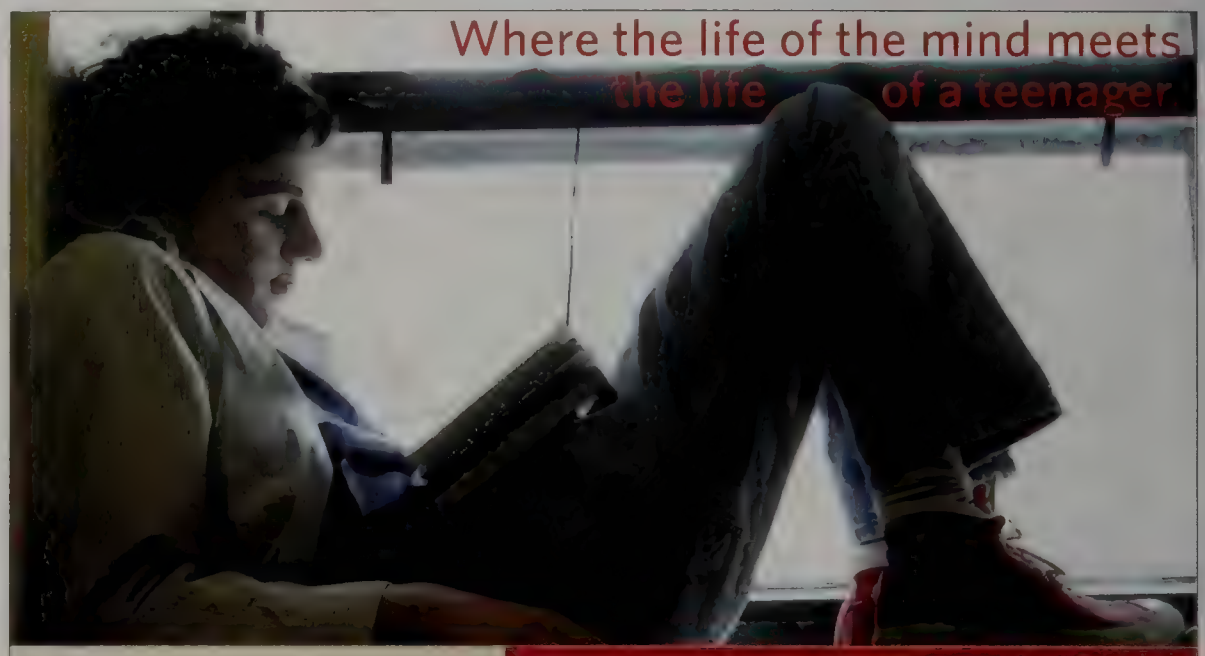
Violin Concerto No. 2

BOHUSLAV MARTINŮ was born in Polička, Bohemia, on December 8, 1890, and died in Liestal, Switzerland, on August 28, 1959. He composed his Second Violin Concerto in New York between February 23 and April 26, 1943. Serge Koussevitzky and the Boston Symphony Orchestra gave the first performances of the concerto on December 31, 1943, and January 1, 1944, with soloist Mischa Elman, for whom Martinů wrote it. Koussevitzky, Elman, and the BSO repeated the concerto for its New York premiere on January 6 and 8, 1944, and then played it again at Tanglewood on August 10, 1946—the last time it was played by the BSO until this week. The first performance in Europe was given on October 6, 1948, by Alexander Ploček with the Prague Radio Orchestra conducted by Alois Klima.

IN ADDITION TO THE VIOLIN SOLOIST, the score of Martinů's Violin Concerto No. 2 calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, and strings.

Martinů resided in the United States from 1941 to 1952 and again for a year from 1955 to 1956. Although, like many other European musicians, he arrived as a fugitive from the Nazis with little money and no English, he quickly established himself here as a composer. Of inestimable value to him was the fact that he knew Serge Koussevitzky, music director of the Boston Symphony Orchestra since 1924. Having met Martinů in Paris in 1926, Koussevitzky programmed *La Bagarre*, subtitled "Allegro for Large Orchestra," with the BSO the following year. Its success prompted Martinů to compose another work for the same team, titled *La Symphonie* and performed in Boston in 1928.

In 1932 Martinů won the Elizabeth Sprague Coolidge Prize for his String Sextet, selected from 145 chamber works submitted from all over the world (Koussevitzky was on the jury panel). Also in 1932, Boston heard the Concerto for String Quartet and Orchestra. Thus neither Martinů's name nor his music was unfamiliar to the audience when Koussevitzky gave the world premiere of his *Concerto Grosso* on November 14, 1941, in the com-



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poser's presence. This work had been bedeviled by political events, since Martinů, then living in Paris, originally planned it for a Vienna premiere. The *Anschluss* intervened, so the next city chosen was Prague. The Munich crisis caused that plan to be abandoned, so Charles Munch agreed to give it in Paris in 1940. That city in turn fell to Hitler, while George Szell took a copy of the score from Prague to Australia. Szell in turn passed it to Koussevitzky, so that the Boston premiere took place, launching a highly successful series of American premieres for the composer.

The Koussevitzky Foundation at once commissioned a new work, which Martinů composed in Jamaica, on Long Island, in the summer of 1942. He decided to write a symphony, the first of a series of six that all belong to his American years. The First Symphony was written expressly for the BSO, which gave its first performance in November 1942. When it was repeated in New York a week later, it was heard by the great violin virtuoso Mischa Elman, who was so impressed he asked Martinů to write him a concerto. Elman, almost exactly the same age as Martinů, had settled in the United States as early as 1911 and had sustained a brilliant career traveling widely and known for his richly romantic style of playing.

Elman invited Martinů to discuss the plan and was nonplussed when Martinů told him he was not familiar with the playing of Kreisler, Hubermann, Heifetz, and other great violinists of the day. "Have you ever heard *me* play?" he asked, to which the answer was "No." So Elman invited Martinů to his studio and played while Martinů allowed the idea of a concerto to form in his mind. "On laying down his violin," wrote Martinů's biographer Miloš Šafránek, "Elman naturally expected some comment. But the silence remained unbroken and, as Elman told me afterwards, Martinů looked as noncommittal as a sphinx. Thereupon Elman rose and the two artists took awkward leave of each other."

In fact the taciturn Martinů found Elman's playing to be marvelously expressive and that his tone had a special magic. The following February Martinů set to work and completed the concerto two months later. It received its first performance that December with Elman as soloist and Koussevitzky at the helm of the BSO. It was published simply as his "Violin Concerto" since it was not then known that Martinů had composed a violin concerto ten years before for Samuel Dushkin, a work that had been lost and did not surface until 1973. So the present work is now correctly labeled his Violin Concerto No. 2.

Martinů had also composed a *Suite Concertante* in 1938 and a *Concerto da camera* in 1941, both works featuring a solo violin. But these works belong to the neo-baroque style to which much of his music in the 1930s inclined. With the new concerto for Elman, Martinů went for the grander, lyrical manner of the traditional violin concerto, using a large orchestra, if only sparingly. Martinů played the violin himself, so the technical requirements of the instrument were second nature to him.

The concerto is cast in the traditional three movements, although the first movement is broader than usual. Even when the opening Andante turns to Poco Allegro it becomes restless rather than fast, and the slower music returns at the end. The thematic material



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An RCA Victor ad for recordings by Serge Koussevitzky and the BSO, and by "the renowned violinist" Mischa Elman, from the BSO program book for the premiere of Martinů's Violin Concerto No. 2

is mostly based on a rocking, alternating figure, like a chant, the rhythms elusive, as always in Martinů. A brief cadenza introduces the soloist, whose presentation of the rocking figure becomes wonderfully lyrical. At the faster section the orchestra takes over, leading to more energetic work from the soloist. The orchestra's next intervention is cloudy and wistful, and a second short cadenza leads to a final statement of the chant-like figure.

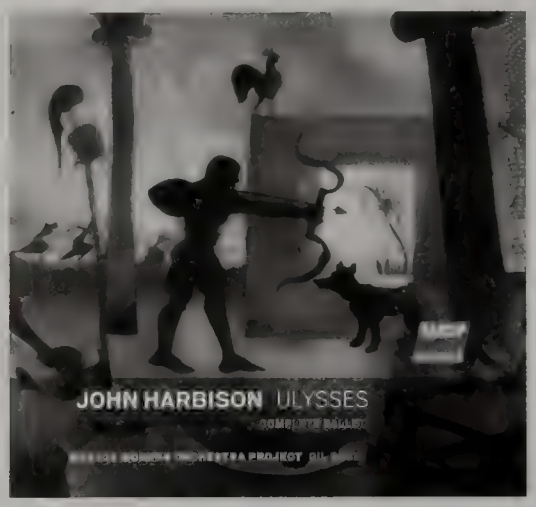
The second movement is not unlike the first in mood, the themes lyrical, often moving in stepwise motion. These are simple familiar intervals but set apart in complex unpredictable rhythms. There are no forceful climaxes, simply an unfolding of melody over changing delicate textures. Having once entered, the soloist continues to the end with only a break for a ravishing section for muted strings and a restrained entry for the full orchestra.

The finale is the occasion for a display of energy which seems to blend a vigorous Czech folk idiom like that of Janáček's *Lachian Dances* with an open, airy style we often think of as American. Perhaps Martinů had already assimilated the atmosphere of his new home? He was always receptive to new cultures. But although he had lived in Paris for many years, married a French wife, and was later to show a deep affection for Italy, he never lost his attachment to his Czech homeland.

By 1946 Martinů had completed five symphonies, all of them successfully presented by American orchestras, as well as many chamber works. This was one of the most productive periods of his life. In that year, just as he was contemplating a return to Czechoslovakia, he suffered a fearful head injury after falling from a ten-foot-high balcony near Tangle-

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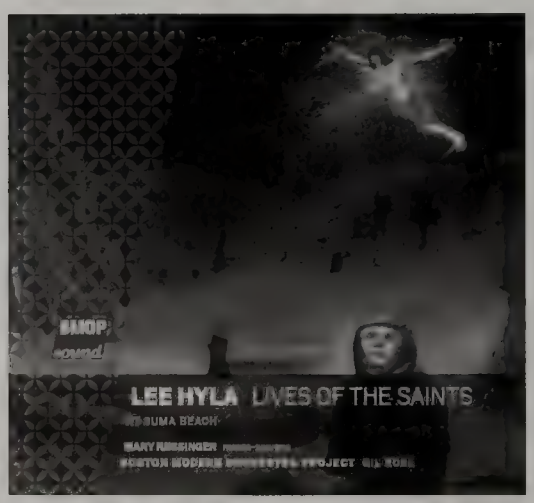
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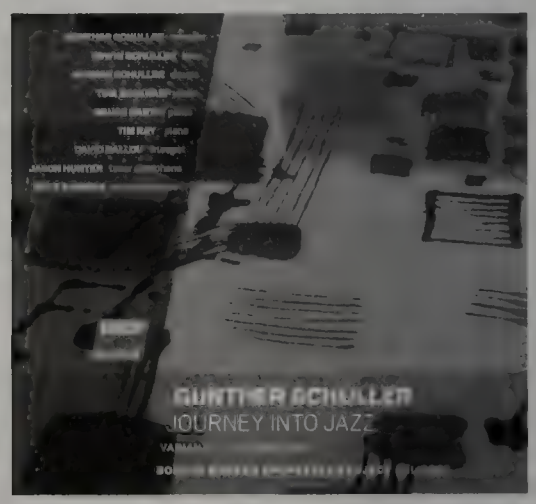
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wood. In any case he was soon prevented from returning by the Soviet takeover of Czechoslovakia in 1947, so he remained until 1953, the year of the Sixth Symphony (*Fantaisies symphoniques*), a BSO 75th-anniversary commission dedicated to Charles Munch and the orchestra. Martinů then returned to France and settled in Nice. In 1956 he took up a position as composer-in-residence at the American Academy in Rome. He kept composing ceaselessly, as he had done all his life, up until his death in a Swiss clinic three years later.

Martinů's manner of working was very unusual. He decried conventional teaching and the imposition of rules. He neither established nor taught any system of composition. He composed very quickly and fluently and amassed a huge body of work, much of it still unpublished and unknown. It is thus difficult to judge his work as a whole, and his faith in the natural flow of music, unhindered by architectural principles, compels the listener to follow the structural outlines of pieces on trust, since he preferred to let his ideas develop organically over the course of a movement or work, without clearly defined themes or sections. His aim as a composer, he once explained, was to discover the meaning of life, no less, that lofty quest on which composers have set out with many different degrees of success for many centuries. In the case of the Second Violin Concerto, he wrote a long program note for the first performance which actually tells us almost nothing about the work itself. Some composers are superbly articulate about their own music, but Martinů was not one of them. He doesn't have to worry: it is the music itself that speaks to us.

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO. His latest book is "Beethoven's Century: Essays on Composers and Themes," in the series of Eastman Studies on Music (University of Rochester Press).*

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Antonín Dvořák

Symphony No. 8 in G, Opus 88

ANTONÍN DVOŘÁK was born at Mühlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance on February 2, 1890, in Prague. The Boston Symphony Orchestra led by Arthur Nikisch gave the first American performance on February 26, 1892.

THE SYMPHONY IS SCORED for two flutes (second doubling piccolo), two oboes (second doubling English horn for just three measures), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).

In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young

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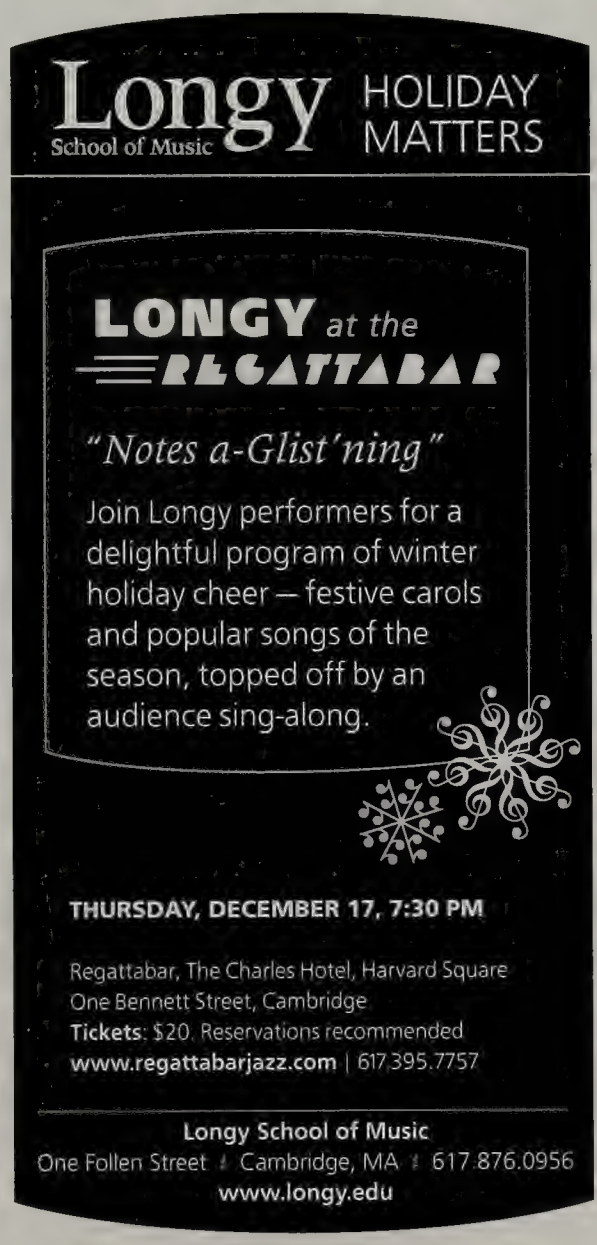
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composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused





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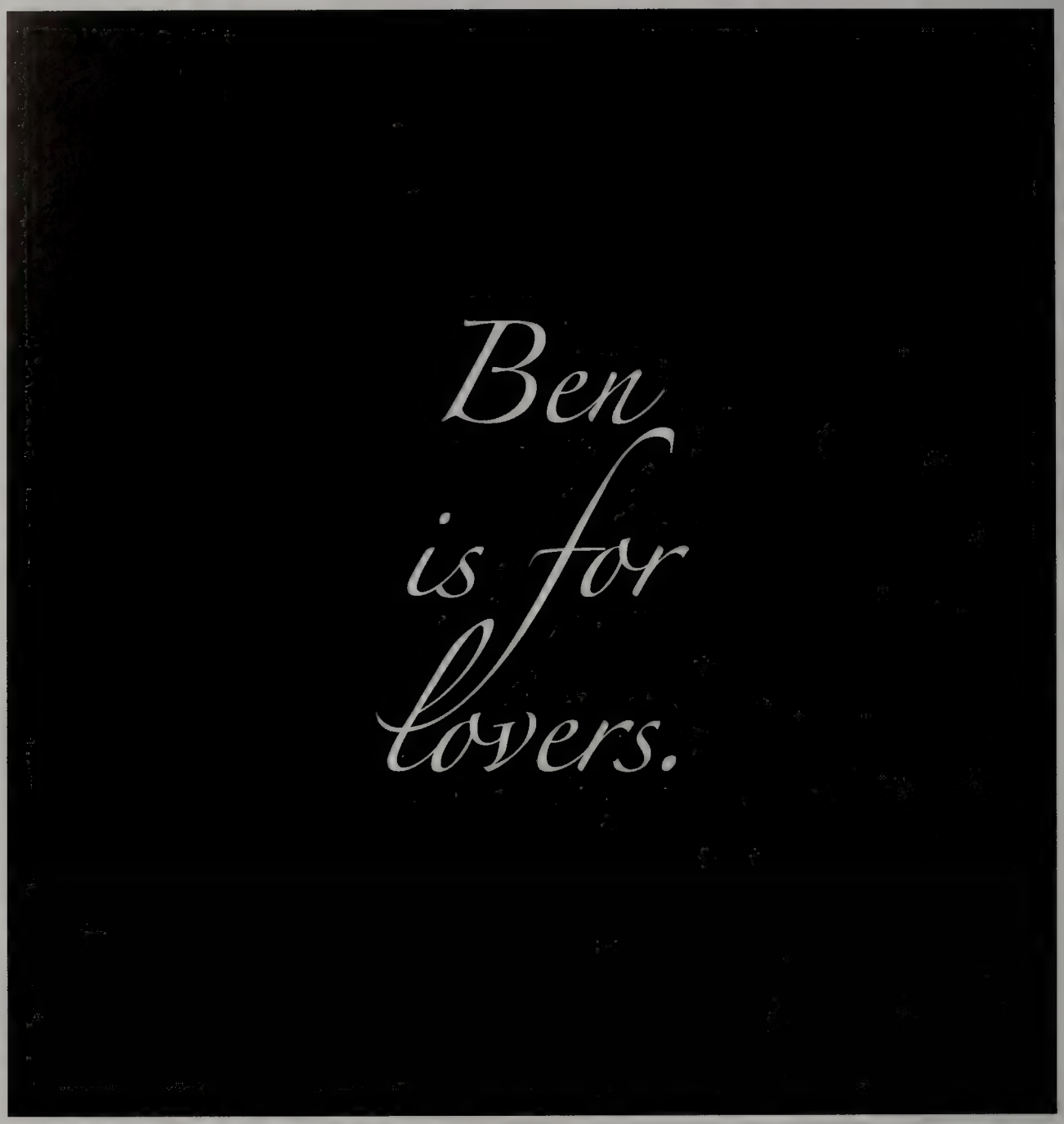


Dvořák's birthplace at Nelahozeves

Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3,000 marks for the Symphony No. 7, offered a mere and insulting 1,000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous



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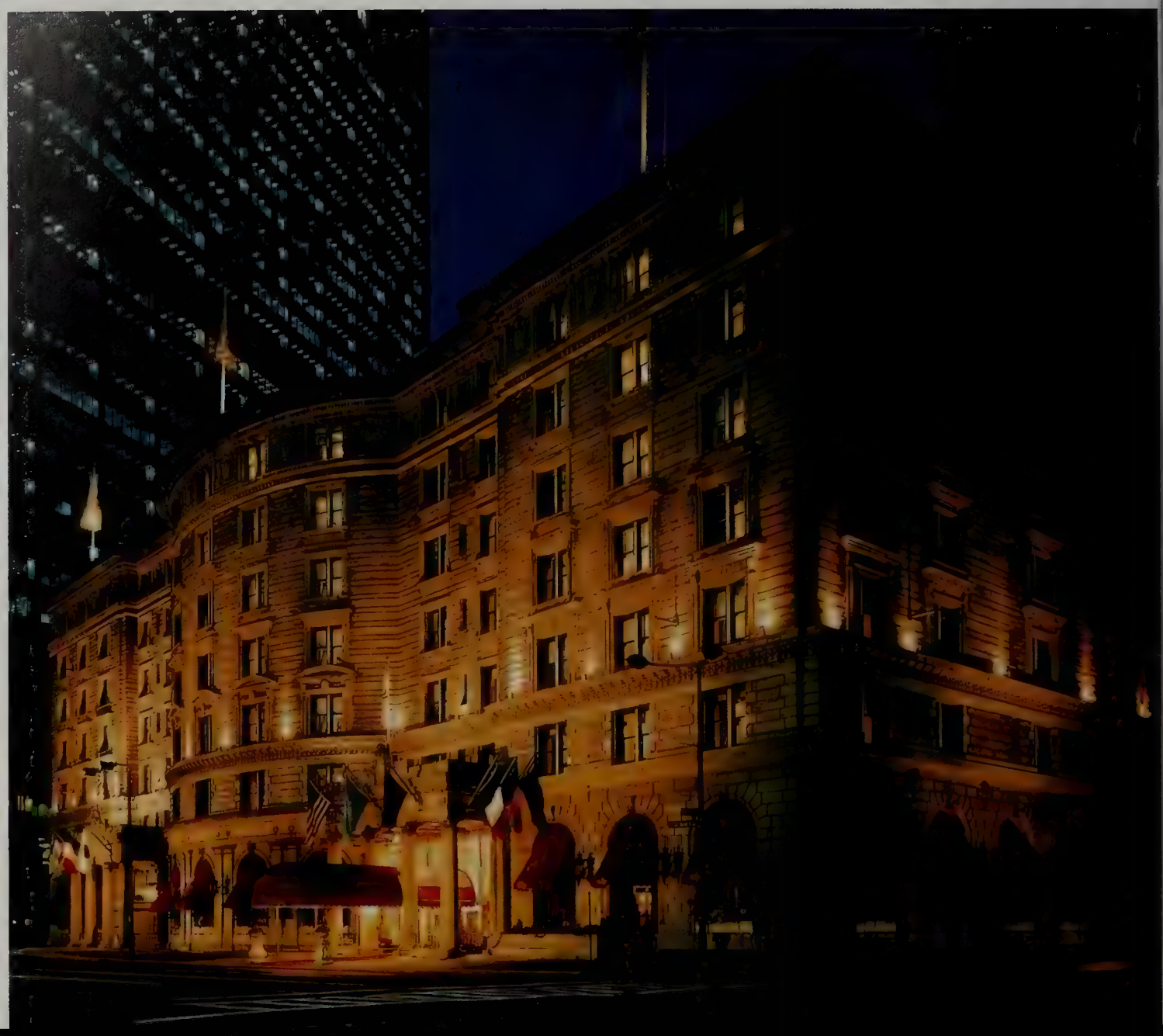
phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCES OF DVOŘÁK'S SYMPHONY NO. 8—WHICH WERE ALSO THE FIRST BOSTON SYMPHONY PERFORMANCES—*were led by Arthur Nikisch on February 26 and 27, 1892, subsequent BSO performances being given by Charles Munch (in 1951, the first BSO performances since Nikisch's in 1892!), Antál Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, Jahja Ling, Andrew Davis, Yuri Temirkanov, Zdenek Macal, Marek Janowski, Christoph Eschenbach, Mariss Jansons, Myung-Whun Chung, James Conlon, Bernard Haitink, Kurt Masur, James Levine, André Previn, Miguel Harth-Bedoya (the most recent subscription performances, in December 2007), and Herbert Blomstedt (the most recent Tanglewood performance, on July 12, 2009).*



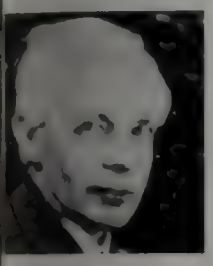
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To Read and Hear More...



Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

Recordings of Bartók's Divertimento for String Orchestra include Pierre Boulez's with the Chicago Symphony Orchestra (Deutsche Grammophon), Adám Fischer's with the Hungarian State Symphony Orchestra (Brilliant Classics), Sir Charles Mackerras's with





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the Scottish Chamber Orchestra (Linn), and Georg Solti's with the Chicago Symphony Orchestra (Decca).



Jaroslav Mihule's *Bohuslav Martinů*, published 1996 in the wonderfully illustrated series "20th-Century Composers," has been available in England but not in the United States (Phaidon paperback). Miloš Šafránek's *Bohuslav Martinů: His Life and Works*, translated by Roberta Finlayson-Samsourová (Allan Wingate, 1962) and Brian Large's *Martinů* (Duckworth, 1975) are two other English-language books about the composer. The Martinů entry in The New Grove Dictionary of Music and Musicians (2001) is by Jan Smaczny. The website of the Bohuslav Martinů Institute in Prague is www.martinu.cz/english.

The classic recorded account of Martinů's Violin Concerto No. 2 is Josef Suk's with Václav Neumann conducting the Czech Philharmonic (Supraphon). Other recordings include Isabelle Faust's with Jiří Bělohlávek and the Prague Philharmonic (Harmonia Mundi), Bohuslav Matousek's with Christopher Hogwood and the Czech Philharmonic (Hyperion), and Jan Pospichal's with Marcello Viotti and the Vienna State Orchestra (Arte Nova).



John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the 2001 edition of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, a collection of essays and documentary material edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). All of Dvořák's symphonies are discussed by Jan Smaczny in his chapter





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on "The Czech Symphony" in *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Michael Steinberg's *The Symphony–A Listener's Guide* includes his program notes on Dvořák's Sixth through Ninth symphonies (Oxford paperback).

Christoph von Dohnányi recorded Dvořák's Symphony No. 8 with the Cleveland Orchestra (London/Decca). The Boston Symphony Orchestra recorded Dvořák's Eighth Symphony with Charles Munch conducting in 1961 (RCA). James Levine recorded the Dvořák Eighth with the Dresden Staatskapelle in 1990 (Deutsche Grammophon). Other recordings (listed alphabetically by conductor) include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) or more recently with the London Symphony Orchestra (LSO Live), Antál Dorati's with the London Symphony Orchestra (Mercury Living Presence), István Kertesz's with the London Symphony Orchestra (London), Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon), Kurt Masur's with the New York Philharmonic (Teldec), Václav Neumann's with the Czech Philharmonic (Supraphon), George Szell's with the Cleveland Orchestra (Sony Classical), and Václav Talich's with the Czech Philharmonic (Supraphon). Those interested in live-performance recordings may want to investigate a powerful 1963 BBC Proms performance with Carlo Maria Giulini conducting the Philharmonia Orchestra (BBC Legends).

Marc Mandel



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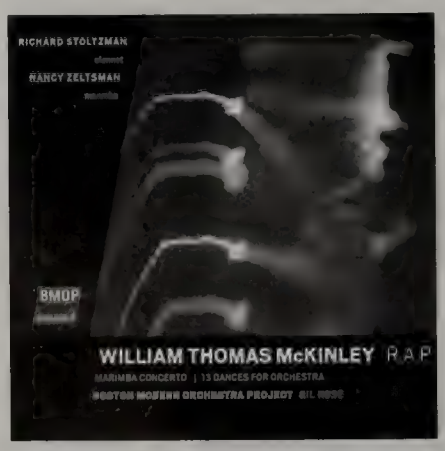


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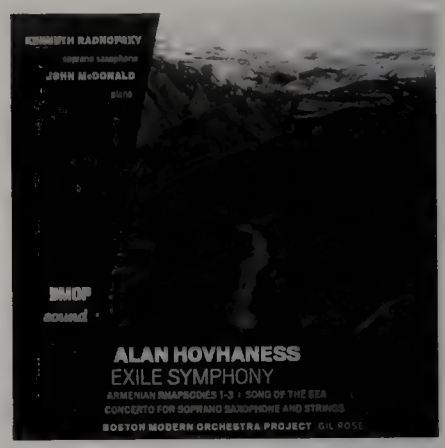
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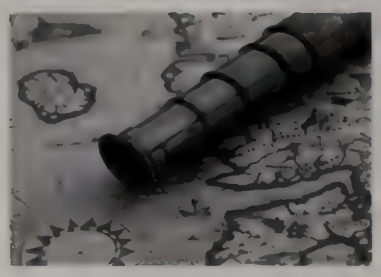
Guest Artists



Christoph von Dohnányi

Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg; principal orchestral conducting posts in Germany, London, and Paris; and his legendary twenty-year tenure as music director of the Cleveland Orchestra. He has also held the position of chief conductor of the NDR Symphony Orchestra since September 2004. In North America this season he leads subscription concerts with the Boston and Chicago symphony orchestras, and at the New York Philharmonic. Last season he became Honorary Conductor for Life of London's Philharmonia Orchestra; this season he leads the Philharmonia in Madrid and Cardiff, in a Brahms symphony cycle at the Théâtre des Champs-Élysées in Paris, and at London's Royal Festival Hall. In addition to concerts in major venues throughout Europe (including Lucerne, Cologne, Frankfurt, Bonn, Warsaw, and Luxembourg), he and the orchestra have toured in North America, South America, and Japan. They have also developed a successful collaboration with the Théâtre du Châtelet in Paris, where they have performed Strauss's *Arabella*, *Die Frau ohne Schatten*, and *Die schweigsame Frau*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, and Humperdinck's *Hänsel und Gretel*, among others works. Highlights of Christoph von Dohnányi's recent seasons have included a concert series with the Los Angeles Philharmonic (leading the four Brahms symphonies over a two-week period); appearances with the Boston Symphony, Chicago Symphony, and New York Philharmonic; his first appearance with the Cleveland Orchestra since assuming the title Music Director

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Laureate of that orchestra in 2002; returns to the Chicago Symphony at Ravinia and the Boston Symphony at Tanglewood; and performances of *Fidelio* at Lyric Opera of Chicago. During his years with the Cleveland Orchestra he led the orchestra in a thousand concerts, fifteen international tours, twenty-four premieres, and recordings of more than one hundred works. Immediately upon the completion of his tenure there in 2002, he made long-awaited guest appearances with the major orchestras of Boston, Philadelphia, Pittsburgh, Chicago, and New York. He also conducts frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. He returned to Salzburg in summer 2001 for a new production of *Ariadne auf Naxos* and in October 2001 led *Die Frau ohne Schatten* at Covent Garden. He also appears with Zurich Opera, where he has recently conducted *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. He has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna he recorded a variety of symphonic works and a number of operas. His large and varied Cleveland Orchestra discography includes, among many other things, Wagner's *Die Walküre* and *Das Rheingold*, and the complete symphonies of Beethoven, Brahms, and Schumann. Christoph von Dohnányi made his BSO subscription series debut in February 1989 and has been a frequent guest with the BSO since his BSO subscription concerts of November 2002. His most recent subscription appearances here were in October 2007, leading a program of Lutosławski and Beethoven. His most recent concerts with the orchestra—leading Beethoven's Second, Third, and Ninth symphonies—were the final concerts of the BSO's 2008 Tanglewood season.



Frank Peter Zimmermann

Born in 1965 in Duisburg, Germany, Frank Peter Zimmermann started playing the violin at five, giving his first concert with orchestra at age ten. Since finishing his studies with Valery Gradov, Saschko Gawriloff, and Herman Krebbers in 1983, he has performed with all of the world's

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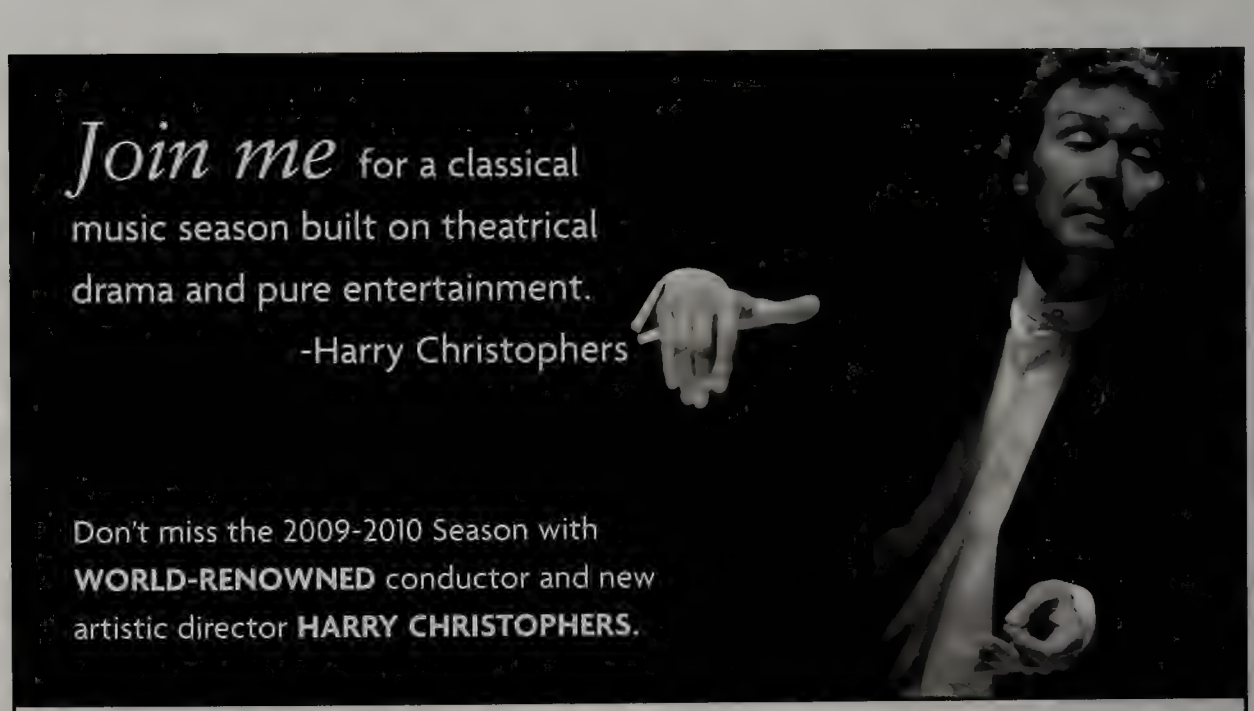
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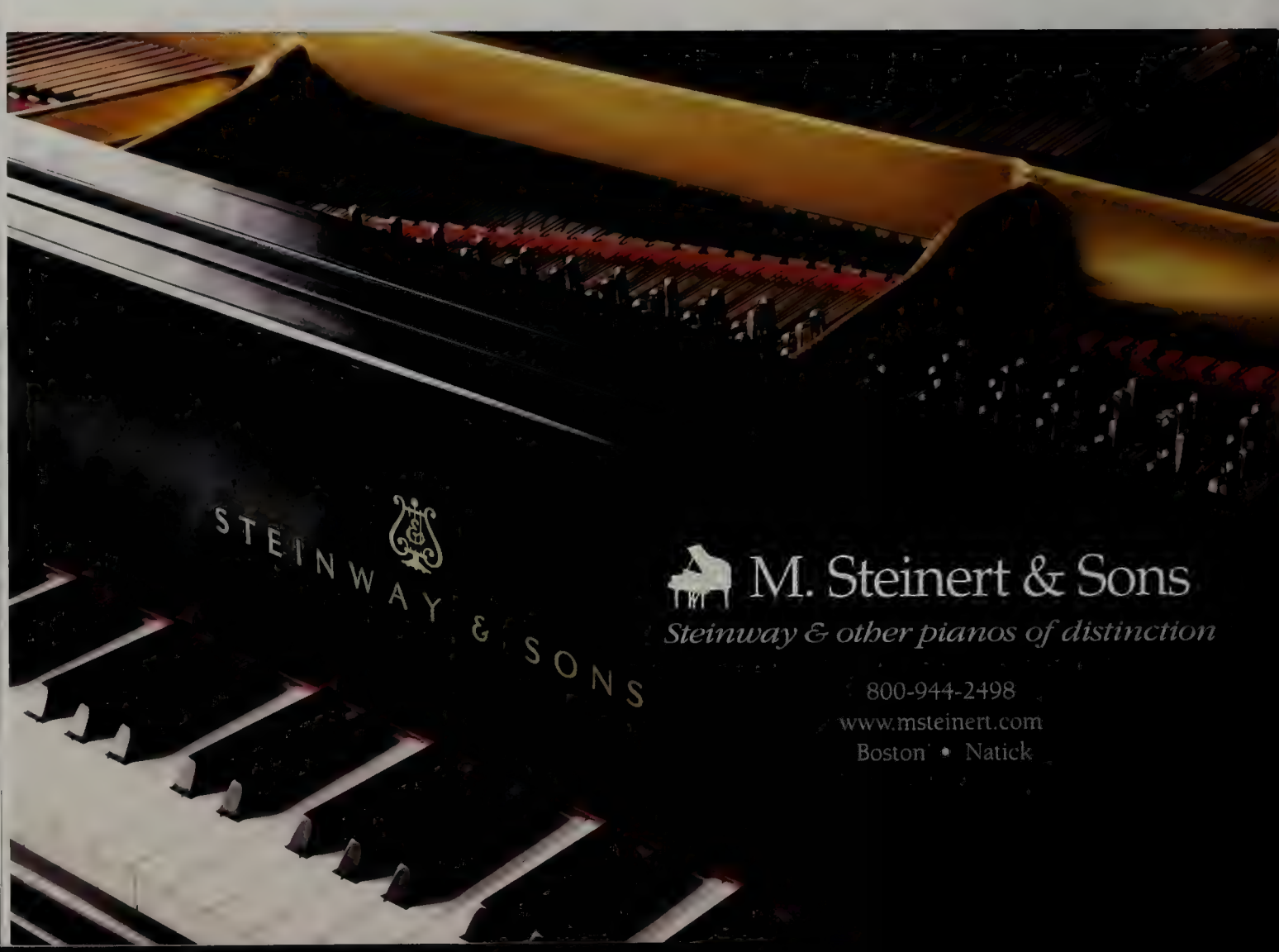
major orchestras and most of its renowned conductors. His orchestra and recital engagements take him to all the major concert venues and international music festivals in Europe, the United States, Japan, South America, and Australia. Highlights of Mr. Zimmermann's 2008-09 and 2009-10 seasons include engagements with the Berlin Philharmonic and the Royal Concertgebouw Orchestra under Bernard Haitink, the Vienna Philharmonic under Sir Simon Rattle, the Boston Symphony, London Philharmonia, and NDR Hamburg Orchestra under Christoph von Dohnányi (the latter including a tour to China), the Chicago Symphony under Pierre Boulez (including a Carnegie Hall concert), the New York Philharmonic under Alan Gilbert (including a Far East tour), the London Symphony under Daniel Harding, the Staatskapelle Berlin under Daniel Barenboim, the Pittsburgh Symphony under Manfred Honeck, and the Dresden Staatskapelle under Fabio Luisi. Frank Peter Zimmermann has given world premieres of three violin concertos: Augusta Read Thomas's Third Violin Concerto, *Juggler in Paradise*, with the Orchestre Philharmonique de Radio France and Andrey Boreyko (2009); Brett Dean's violin concerto *The Lost Art of Letter Writing* (2007) with the Royal Concertgebouw Orchestra conducted by the composer (who received the 2009 Grawemeyer Award for this composition), and Matthias Pintscher's violin concerto *en sourdine* (2003) with the Berlin Philharmonic under Peter Eötvös. In addition to his many engagements with orchestra, Mr. Zimmermann gives numerous recitals worldwide; his regular recital partners are pianists Enrico Pace, Piotr Anderszewski, and Emanuel Ax. In recent seasons he has presented the newly formed Trio Zimmermann, with violist Antoine Tamestit and cellist Christian Poltéra, to audiences in many European cities. Mr. Zimmermann was awarded the Premio del Accademia Musicale Chigiana, Siena 1990. In 1994 he received the Rheinischer Kulturpreis, in 2002 the Musikpreis of the City of Duisburg, and in 2008 the Bundesverdienstkreuz 1. Klasse der Bundesrepublik Deutschland. His recent Sony Classical releases include the Tchaikovsky Violin Concerto with the Oslo Philharmonic under Manfred Honeck, Bruch's Violin Concerto No. 1 with the Royal Philharmonic under Paavo Berglund, the Busoni Violin Concerto with the Orchestra Sinfonica Nazionale della RAI under John Storgards (coupled with Busoni's Violin Sonata No. 2 with pianist Enrico Pace), J.S. Bach's violin sonatas, also with Enrico Pace, and, most recently, Szymanowski's two violin concertos with the Warsaw Philharmonic under Antoni Wit and Britten's Violin Concerto with the Swedish Radio Symphony under Manfred Honeck. Mr. Zimmermann has previously recorded virtually all of the major concertos, from Bach to Weill, as well as many works from the recital repertoire, for EMI Classics. He has also recorded for Teldec Classics and ECM Records. Many of his recordings have received prestigious awards and prizes worldwide. He plays a Stradivarius from 1711, which once belonged to Fritz Kreisler, and which is kindly sponsored by the WestLB AG. Frank Peter Zimmermann made his initial BSO appearances at Tanglewood in July 1987 and in subscription concerts in November 1988. He appeared with the orchestra most recently for subscription performances of the Brahms Violin Concerto in April 2006 and of music by Brett Dean and Mozart in November 2007.



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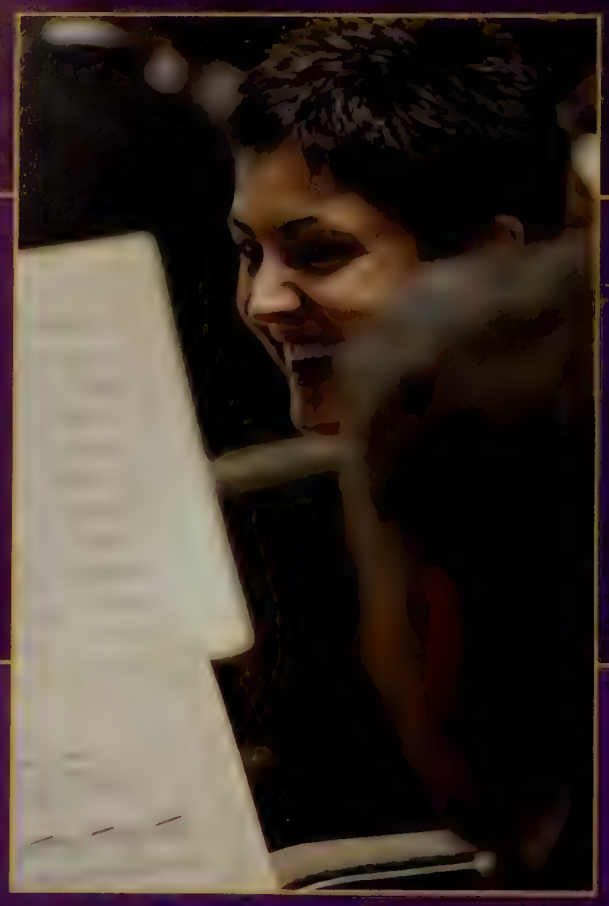
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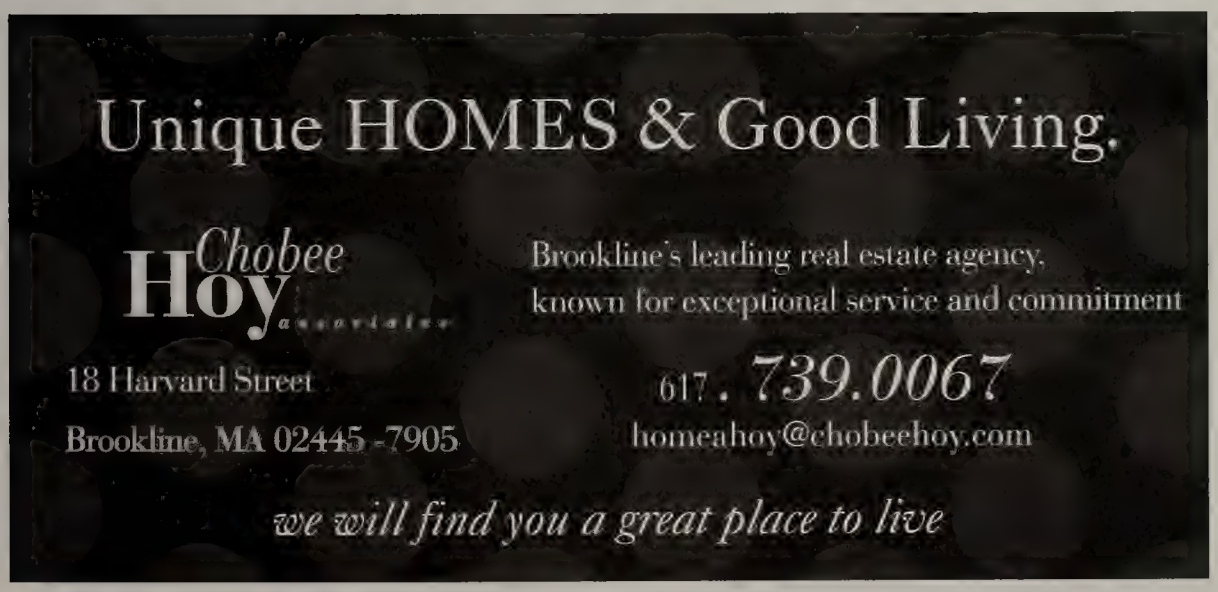
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Next Program...

Wednesday, January 6, 7:30pm (Open Rehearsal)
Thursday, January 7, 8pm
Friday, January 8, 1:30pm
Saturday, January 9, 8pm
Tuesday, January 12, 8pm

TON KOOPMAN conducting

HAYDN — SYMPHONY NO. 98 IN B-FLAT
Adagio—Allegro
Adagio
Menuet: Allegro
Finale: Presto—Più moderato

HAYDN — CELLO CONCERTO NO. 1 IN C
Moderato
Adagio
Allegro molto
YO-YO MA

{ I N T E R M I S S I O N }

C.P.E. BACH — SYMPHONY IN G, WQ. 183:4
Allegro assai
Poco andante
Presto

SCHUBERT — SYMPHONY IN B MINOR, D.759, "UNFINISHED"
Allegro moderato
Andante con moto

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL (JANUARY 6, 8) AND ELIZABETH SEITZ OF THE BOSTON CONSERVATORY (JANUARY 7, 9, 12)

Cellist Yo-Yo Ma joins Dutch early-music conductor Ton Koopman in this program of 18th- and early 19th-century works. Ma is soloist in Haydn's Cello Concerto in C, a relatively early Haydn work written about 1765 and not rediscovered until the 1960s. Haydn's Symphony No. 98 is one of the twelve symphonic masterpieces he wrote for adoring London audiences during two visits there in the first half of the 1790s. Remarkably, this symphony, which features violin and keyboard soloists in the finale, has not been played by the BSO since 1970. C.P.E. Bach, one of the most accomplished sons of J.S. Bach, was along with Haydn one of the originators of the genre of the symphony. This Symphony in G is a late work from about 1780. Schubert's haunting *Unfinished* Symphony, begun about 1822, was abandoned by the composer after two movements were completed. Its melodies are still among Schubert's best-known.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Wednesday, January 6, 7:30pm (Open Rehearsal)
Thursday 'A' January 7, 8-10:05
Friday 'A' January 8, 1:30-3:35
Saturday 'B' January 9, 8-10:05
Tuesday 'C' January 12, 8-10:05

TON KOOPMAN, conductor and harpsichord
YO-YO MA, cello

HAYDN	Symphony No. 98
HAYDN	Cello Concerto No. 1 in C
C.P.E. BACH	Symphony in G
SCHUBERT	Symphony in B minor, *Unfinished*

Sunday, January 10, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
DAVID DEVEAU, piano

BARTÓK	Quintet for piano and strings
LIGETI	Bagatelles for wind quintet
BRAHMS	Three Hungarian Dances (arr. Amlin)

Thursday 'C' January 14, 8-9:50
Friday 'B' January 15, 1:30-3:20
Saturday 'A' January 16, 8-9:50
Tuesday 'B' January 19, 8-9:50

SIR COLIN DAVIS, conductor
NIKOLAJ ZNAIDER, violin

MOZART	Symphony No. 38, *Prague*
ELGAR	Violin Concerto

Thursday 'D' January 21, 8-9:40
Friday Evening January 22, 8-9:40
Saturday 'A' January 23, 8-9:40

SIR COLIN DAVIS, conductor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

MACMILLAN	*St. John Passion* (American premiere; BSO co-commission)

Thursday, January 28, 10:30am (Open Rehearsal)
Thursday 'B' January 28, 8-10:15
Friday 'A' January 29, 1:30-3:45
Saturday 'B' January 30, 8-10:15

JAMES LEVINE, conductor
PIERRE-LAURENT AIMARD, piano
STEVEN ANSELL, viola

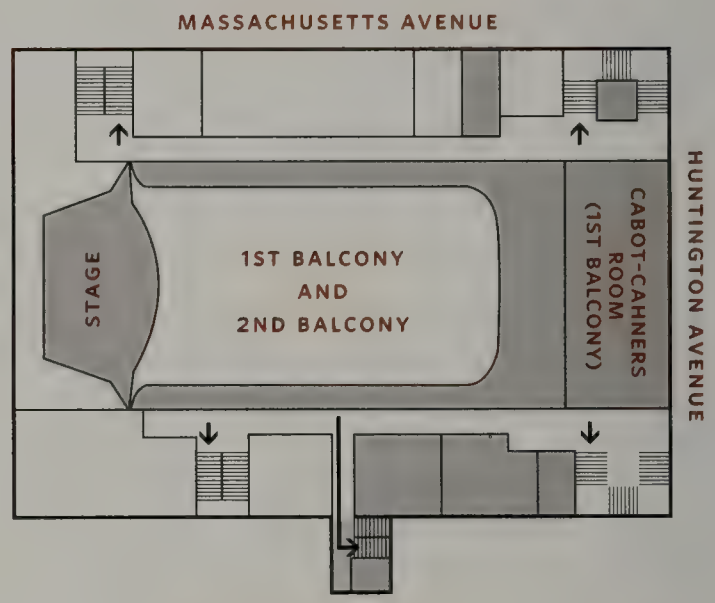
CARTER	*Dialogues*, for piano and orchestra
BERLIOZ	*Harold in Italy*, for viola and orchestra
RAVEL	Piano Concerto for the left hand
RAVEL	*Daphnis et Chloé*, Suite No. 2

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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Symphony Hall Information

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit bso.org, or write to the Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

The BSO's web site (bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

The Box Office is open from 11 a.m. until 6 p.m. Monday through Saturday. On concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (12 noon to 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5.50 for each ticket ordered by phone or online.

Group Sales: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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Camera and recording equipment may not be brought into Symphony Hall during concerts.

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First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

Parking: The Westland Avenue Garage, the Prudential Center Garage, and the Copley Place Garage offer discounted parking to any BSO patron with a ticket stub for evening performances. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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Boston Symphony Broadcasts: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 99.5 FM.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6 p.m., and for all Symphony Hall performances, including Open Rehearsals, through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours, outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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Table of Contents | Week 10

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

35 THIS WEEK'S PROGRAM

Notes on the Program

37 Franz Joseph Haydn (Symphony No. 98)
45 Haydn (Cello Concerto No. 1)
49 Carl Philipp Emanuel Bach
57 Franz Schubert
61 To Read and Hear More...

Guest Artists

67 Ton Koopman
69 Yo-Yo Ma

73 SPONSORS AND DONORS

80 FUTURE PROGRAMS

82 SYMPHONY HALL EXIT PLAN

83 SYMPHONY HALL INFORMATION

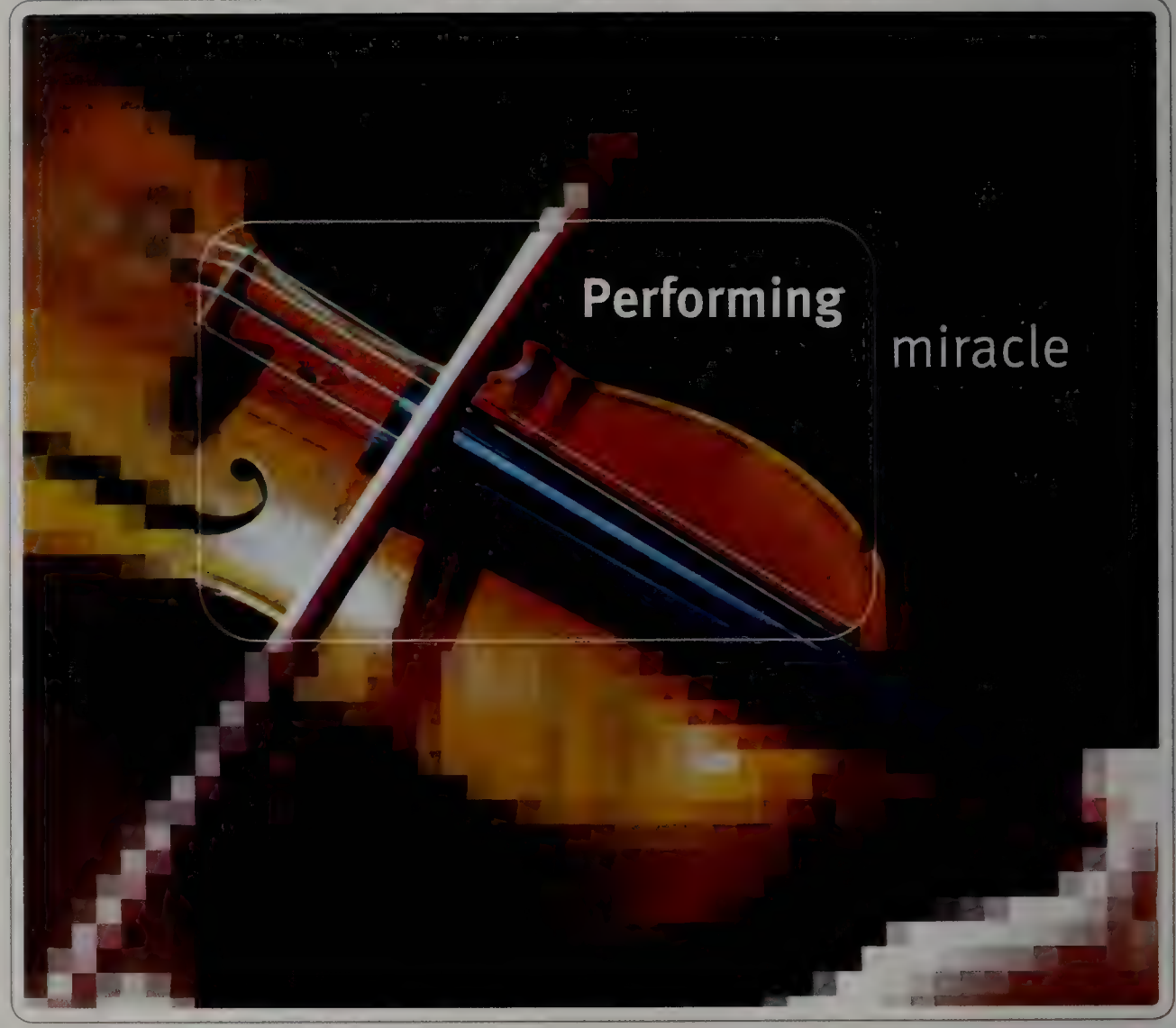
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$2,150,000. Exceptional sunlight and views are enjoyed from this penthouse corner residence. Spacious living room with fireplace, kitchen with separate dining room. Master bedroom with en suite bath. Full-service residence including 24-hour concierge, doorman, garage with valet and self parking. **Jeanine Cort / Brigitte LaBonte, (617) 247-2909**

JAMAICA PLAIN, BOSTON, MASSACHUSETTS



$1,685,000. Noble in stature with a broad veranda overlooking the lush and expansive walled grounds, this stunning masonry home boasts the air of a country estate and sits nestled against the still-verdant hillside. 11-plus dramatic rooms, grand foyer with rich period detail, fireplaces and wood floors throughout. **Constance Cervone / Janet Deegan, (617) 522-4600**

CONCORD, MASSACHUSETTS



$2,150,000. This circa 1853 Greek Revival Farmhouse is sited high on 3+ acres with pastoral vistas, superbly landscaped grounds, a Zen garden with a pond and fountain, and a heated pool. A 2-stall horse barn, paddock, pasture, and riding trails through conservation land make this an ideal equestrian property. **Brigitte Senkler / Sharon Mendosa, (978) 369-3600**

MANCHESTER-BY-THE-SEA, MASSACHUSETTS



$7,350,000. Magnificent Shingle style home overlooking Singing Beach with panoramic ocean views and gracious floor plan for entertaining. Twelve light-infused rooms, seven bedrooms including a generous master suite with private balcony. Set on 1.47 acres with a tennis court, pool, hot tub and lovely English gardens. **Laura Hall / Lynda Surdam, (978) 526-7572**

CHESTNUT HILL, MASSACHUSETTS



$2,395,000. Exquisitely appointed and thoughtfully planned by Rosemont, the area's premier local builder. This 15-room home offers luxury finishes including a gourmet kitchen with adjoining breakfast room, family room and butler's pantry. Replete with high ceilings, deep moldings, and passenger elevator. **Deborah M. Gordon / Jayne Friedberg, (617) 731-2447**

BOSTON, MASSACHUSETTS



$4,195,000. The Carlton House, located at the corner of Comm. Ave and Arlington Street. This ninth-floor three-bedroom residence has been tastefully renovated and showcases skyline views. Full-service residential building offering valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

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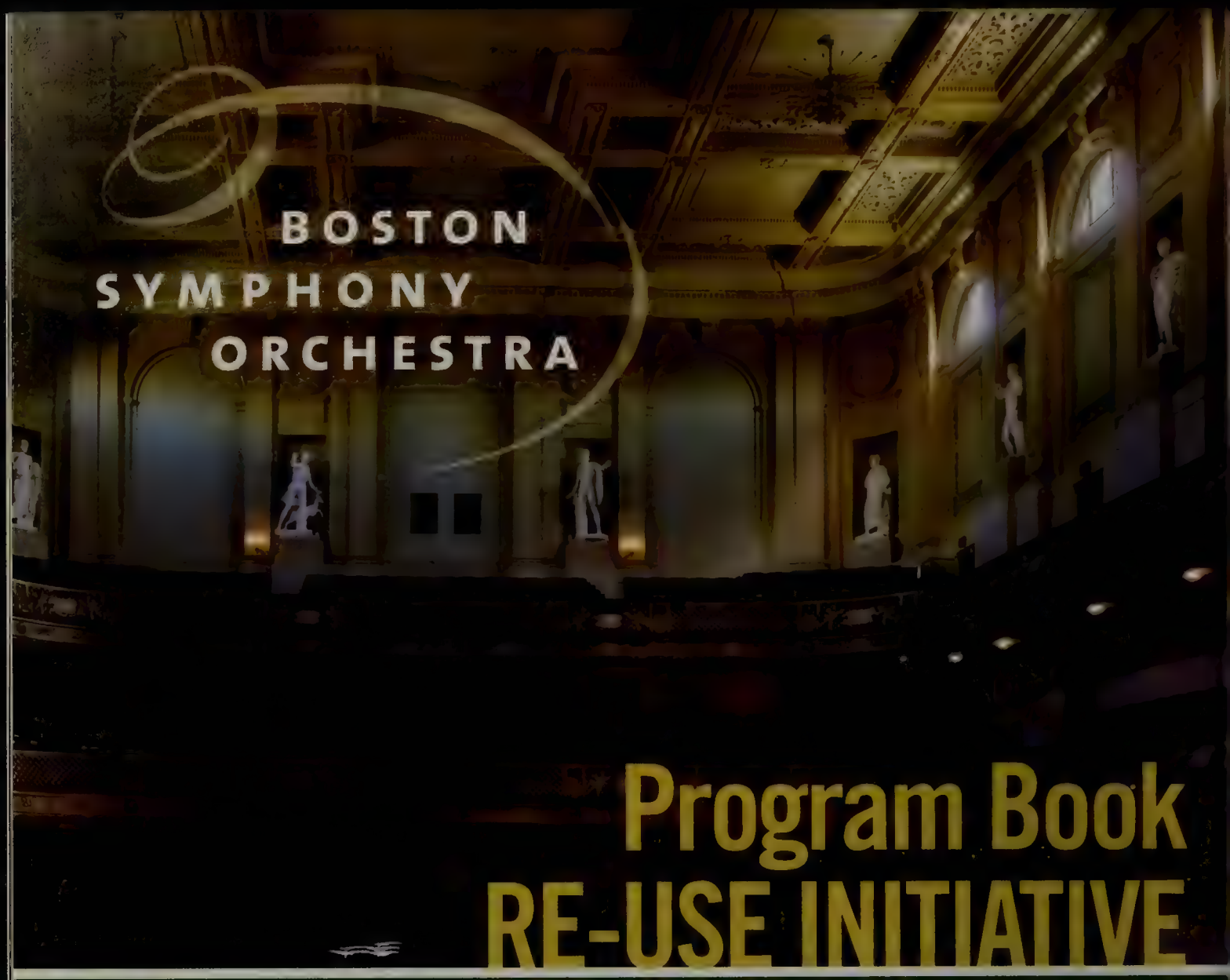
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The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

PHOTOGRAPHY: JOHN FERRILLO

BSO News

Levine/BSO Recording of "Daphnis et Chloé" on BSO Classics Earns Three Grammy Award Nominations

The Boston Symphony Orchestra's live recording of Ravel's complete *Daphnis et Chloé* with James Levine conducting, and featuring the Tanglewood Festival Chorus, John Oliver, conductor—released on the orchestra's own BSO Classics label in February 2009 along with Levine-led BSO recordings of Brahms's *A German Requiem*, Mahler's Symphony No. 6, William Bolcom's Eighth Symphony for chorus and orchestra, and Bolcom's *Lyric Concerto* for flute and orchestra—has been nominated for Grammy Awards in three categories: Best Classical Recording, Best Orchestral Performance, and Best Engineered Album–Classical. All of the aforementioned releases were taken from recordings made at Symphony Hall as part of an ongoing project to record all of Maestro Levine's BSO concerts for archival purposes and possible recording consideration. *Daphnis et Chloé* dates from October 5 and 6, 2007, the opening subscription concerts of the BSO's 2007-08 season. The 52nd annual Grammy Awards are scheduled to take place on January 31, 2010, in Los Angeles. Ravel's *Daphnis et Chloé* and Brahms's *German Requiem* on BSO Classics are available both on CD at the Symphony Shop and as downloads at bso.org; the Mahler and Bolcom recordings are available only as downloads.

Also nominated for Grammy Awards in three categories this year—Best Pop Instrumental Album, Best Instrumental Arrangement, and Best Long-Form Music Video—is Chris Botti's CD/DVD "In Boston," recorded with Keith Lockhart and the Boston Pops at Symphony Hall in September 2008 and released in March 2009. The BSO has also been nominated in the category of Best Classical Contemporary Composition, for its recording of Yehudi Wyner's Pulitzer Prize-winning Piano Concerto, *Chiavi in mano*, on Bridge Records, with soloist Robert Levin and the BSO under the direction of Robert Spano.

Live Boston Symphony Orchestra Broadcasts

Please note that, with the recent acquisition of radio station WCRB by WGBH 89.7 FM, live broadcasts of Boston Symphony Orchestra concerts are no longer being aired on Friday afternoons or Saturday nights by WGBH; there will be live BSO broadcasts only on Saturday nights, on WCRB 99.5 All-Classical.

Harvard University Extension School

The Boston Symphony Orchestra is proud to welcome Harvard University Extension School as the sponsor of the 2009-10 BSO evening Open Rehearsals. As Harvard University's primary resource for continuing education for a century, Harvard Extension School offers an

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open and comprehensive academic curriculum, offering more than 600 courses and representing more than 65 fields. Harvard University Extension School will also be partnering with the BSO during the 2010 Tanglewood Season as the sponsor of the "This Week at Tanglewood" lecture series. The evening Open Rehearsals of December 2 and January 6 were sponsored by Harvard University Extension School; the upcoming rehearsals on March 10 and March 24 are sponsored by Harvard Summer School.

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events designed to enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO performances at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Ticket holders for the BSO concert of Tuesday night, January 19, are invited to a post-concert reception in Higginson Hall with that evening's soloist, violinist Nikolaj Znaider. Please check bso.org for further information about future events. Also available for that evening is a dinner/concert package including dinner at 5:30 p.m. at the Oak Room in the Fairmont Copley Plaza Hotel, at a cost of $90 per person. For further information on the dinner/concert package, please call SymphonyCharge at 888-266-1200.

Free Community Concerts

The Boston Symphony Orchestra is pleased to offer free chamber music concerts featuring members of the BSO on Sunday afternoons at 3 p.m. throughout the Boston area during the BSO season. Upcoming concerts are scheduled for Sunday, January 24, at Arts at the Armory in Somerville; Sunday, January 31, at St. Paul AME Church in Cambridge; and Sunday, February 14, at Twelfth Baptist Church in Roxbury. Admission is free, with a reservation. To reserve tickets, please call SymphonyCharge at (617) 266-1200 or 888-266-1200. For more information, visit bso.org. The Boston Symphony Orchestra's free Community Concerts are made possible by a generous grant from The Lowell Institute.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Elizabeth Seitz of The Boston Conservatory (January 7, 9, 12) and BSO Director of Program Publications Marc Mandel (January 8) discuss Haydn, C.P.E. Bach, and Schubert. In the weeks ahead, Hugh Macdonald of Washington University in St. Louis discusses Mozart and Elgar (January 14-19), BSO Assistant Director of Program Publications Robert Kirzinger discusses James MacMillan's *St. John Passion* (January 21-23), and Marc Mandel discusses Elliott Carter, Berlioz, and Ravel (January 28-February 1). The BSO's Pre-Concert Talks are supported by New England Coffee. This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who revitalized the orchestra's program book, and laid the groundwork for the orchestra's continuing series of pre-concert talks, during his time as the BSO's Director of Publications from 1976 to 1979, and whose influence continues to be felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 83 OF THIS PROGRAM BOOK.

The Marie L. Audet and Fernand Gillet Concerts, January 8 and 9, 2010

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year is dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest endows in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.



Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

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Free Tours of Symphony Hall

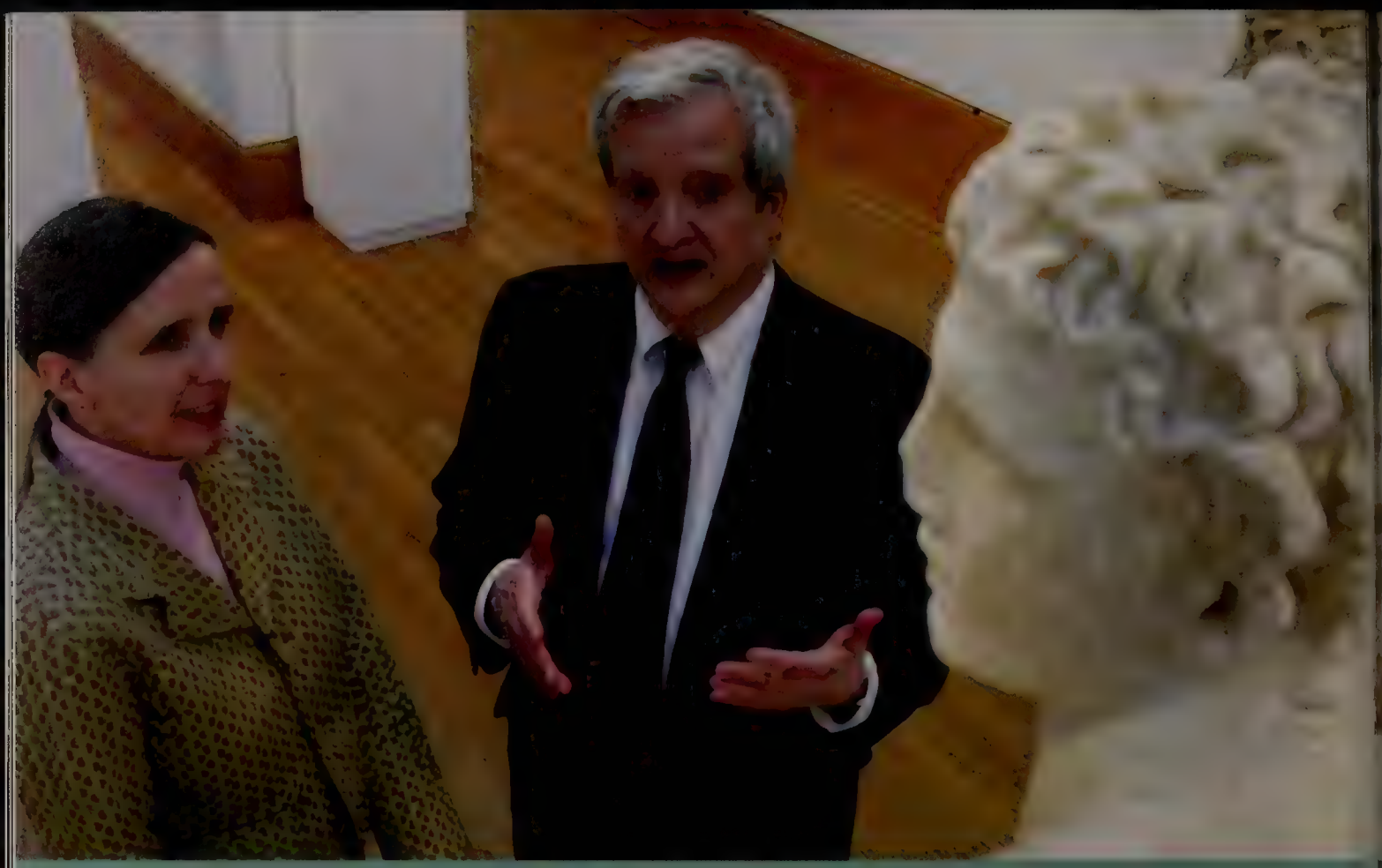
Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. (September 30-December 9; January 1-June 23) and on the second Saturday of every month at 2 p.m. (October 10-December 12; January 9-June 12). The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

The Information Table: A Great Resource for What's Happening at the BSO

Please stop by the information table in the Peter & Anne Brooke Corridor on the Massachusetts Avenue side of Symphony Hall (orchestra level). There you will find the latest performance, membership, and Symphony Hall information, provided by knowledgeable members of the Boston Symphony Association of Volunteers. The BSO Information Table is staffed before each concert and during intermission.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



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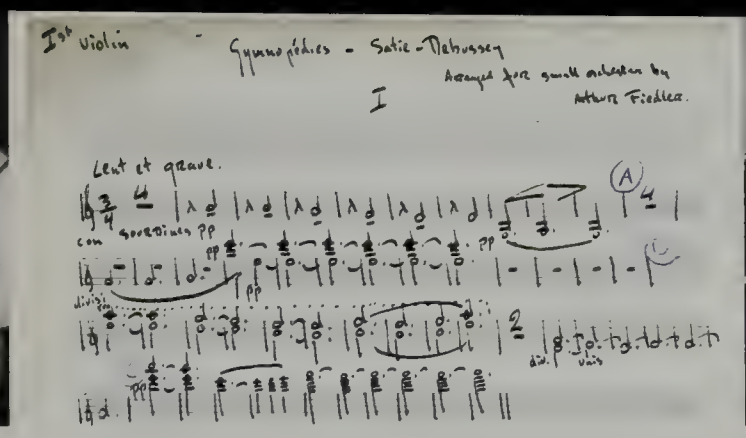
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

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THE HIGGINSON SOCIETY OF THE BOSTON SYMPHONY ORCHESTRA



Michael J. Lutch

James Levine

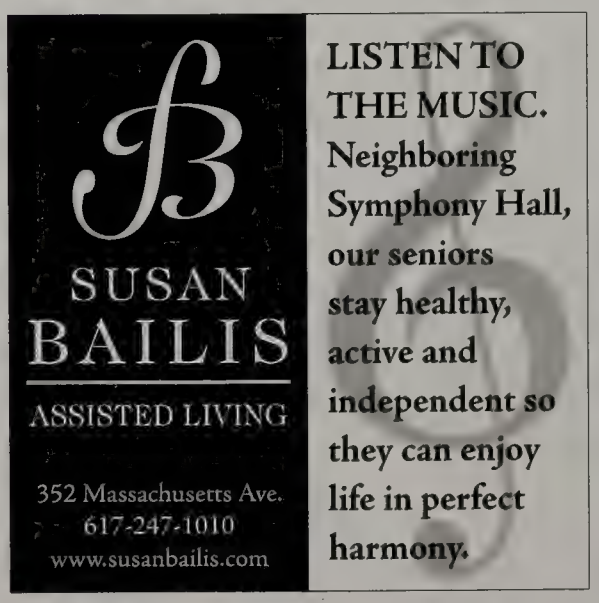
Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in





2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.

Boston Symphony Orchestra

2009–2010

JAMES LEVINE
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
Stephen and Dorothy Weber chair

Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme *
Lillian and Nathan R. Miller chair

Adam Esbensen *

Blaise Déjardin *

BASSES

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne
Kathryn H. and Edward M. Lupean chair

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

FLUTES

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

CONTRABASSOON

Gregg Henegar
Helen Rand Thayer chair

HORNS

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

TRUMPETS

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Thomas Siders
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

TROMBONES

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

BASS TROMBONE

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

TUBA

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

TIMPANI

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

PERCUSSION

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

HARP

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

VOICE AND CHORUS

John Oliver
Tanglewood Festival Chorus
Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

LIBRARIANS

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

ASSISTANT CONDUCTORS

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

PERSONNEL MANAGERS

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

STAGE MANAGER

John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

on leave

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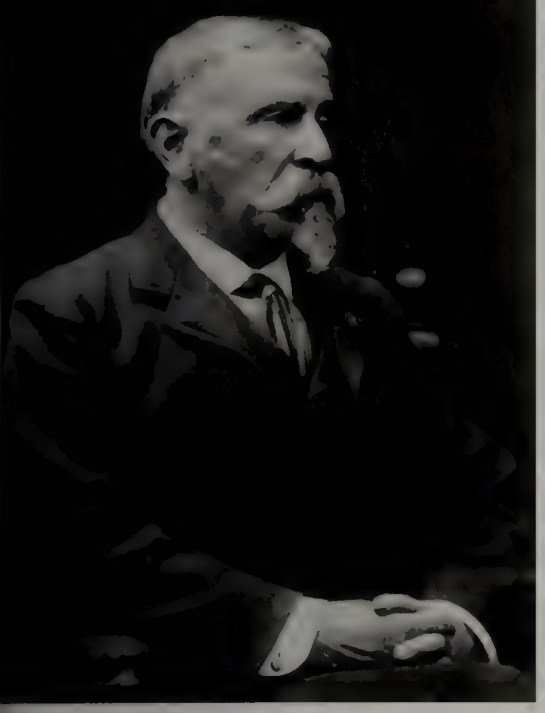
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BSO Archives

A Brief History of the Boston Symphony Orchestra

Now in its 129th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra



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BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston



BSO Archives

Rush ticket line at Symphony Hall, probably in the 1930s

Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a



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Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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Adagio—Allegro
Adagio
Menuet: Allegro
Finale: Presto—Più moderato

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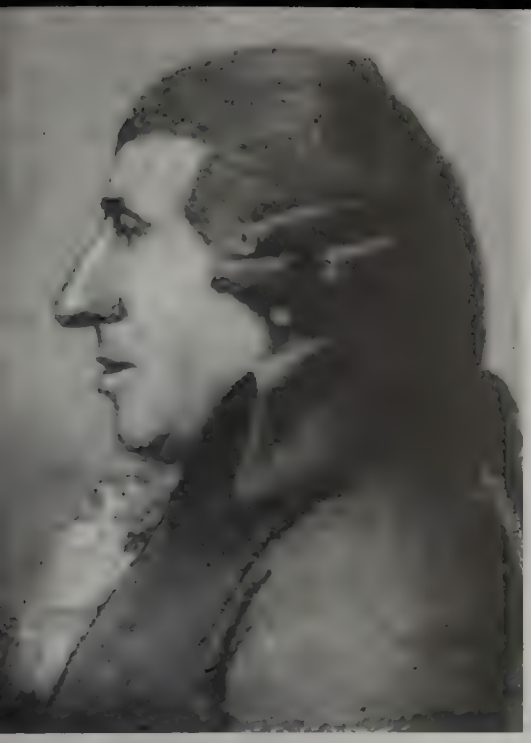
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Franz Joseph Haydn

Symphony No. 98 in B-flat

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed this symphony in 1792 and led the first performance on March 2 that year in London, at the Hanover Square Concert Rooms.

THE SCORE OF HAYDN'S SYMPHONY NO. 98 calls for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, solo keyboard, and strings. Ton Koopman conducts from the harpsichord at these performances.

THE HARPSICHORD USED AT THESE CONCERTS—a 1984 Hubbard owned by the BSO, and which was built with the support of Marilyn Brachman Hoffman—is a French double-manual harpsichord after Henri Hemsch, c.1750.

From a report on "Concert- and Theatre-music in London" printed in the *Berlinische Musikalische Zeitung* on June 29, 1793:

> The best concert in London is that of which Salomon is the entrepreneur, and which is, therefore, known as Salomon's Concert. The orchestra consists of 12 to 16 violins, 4 violas, 5 violoncellos and 4 contrabasses, flutes, oboes, bassoons, horns, trumpets and kettledrums—about 40 persons in all.... The music sounds, in the hall, beautiful beyond any description.... Salomon was always a good interpreter, but now one can say that he is superb. Perhaps, however, the presence of Haydn, who has been here the last two Carneval seasons and personally conducted his symphonies at Salomon's concerts, is in part responsible. In each concert two, often three Haydn symphonies are played. Madame Mara sings two arias; Signor Bruni, a castrato from the Italian opera here, the same; Viotti or Salomon plays a violin concerto. There is usually, besides this, a concerto for oboe, flute, harp or violoncello—a Concerto Grosso, or a quartet. The whole concert is in two parts, beginning at 8 o'clock in the evening and lasting until 11 or half-past 11....

By the time Haydn came in person to London, his music had been known there for some twenty years; the city's public was altogether ready to take him to its heart, and a favor-

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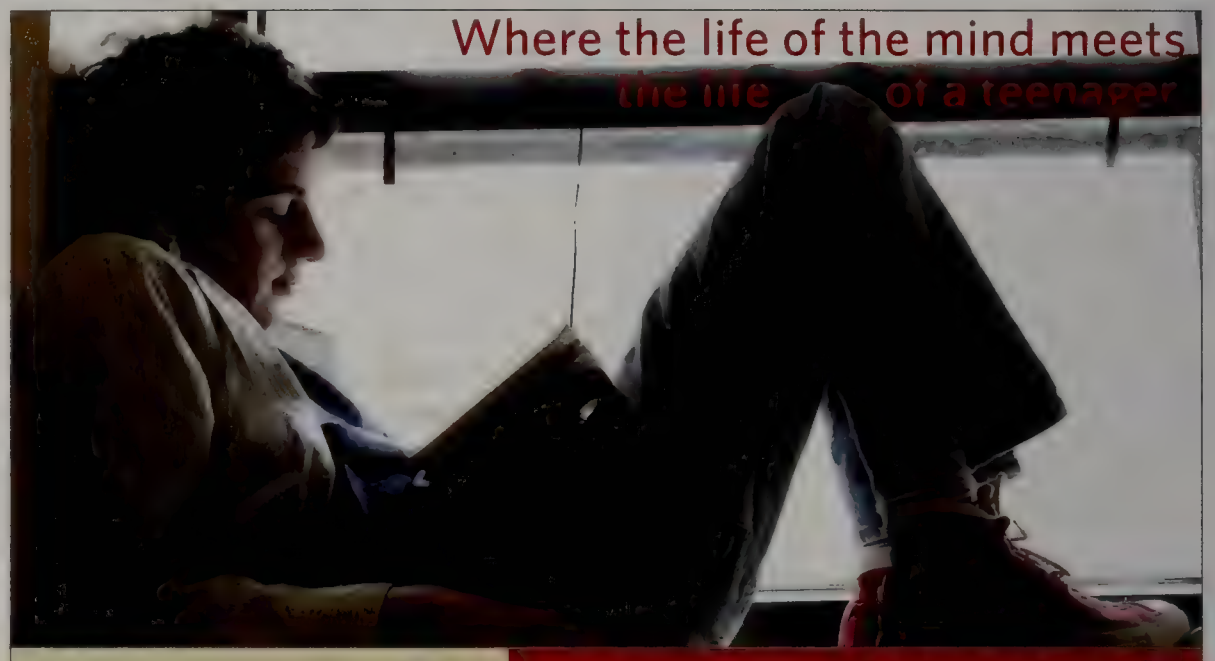
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able reception was assured. Freed from bondage by the death in September 1790 of Prince Nicholas Esterházy ("... it is a sad thing always to be a slave," Haydn had earlier written his friend and confidante Marianne von Genzinger, wife to Prince Nicholas's physician), the composer was just ready to accept a post with King Ferdinand of Naples and fulfill a lifelong ambition to see Italy when, that December, the London impresario Johann Peter Salomon appeared on his doorstep. Haydn responded favorably to Salomon's direct approach, and to the lucrative offer that came with it—payment for six symphonies (the ones we know as 93-98), a share of the concert profits, and an additional payment granting the English copyright to Salomon (Haydn thereby retaining the rights for copying and publication on the continent). Following a portentous parting from Mozart ("I fear, father, this will be our last meeting," said the younger to the elder composer) and a seventeen-day overland journey, he and Salomon crossed the Channel together, arriving in Dover on New Year's day of 1791.

That initial London visit, encompassing two musical seasons—the first ending in June 1791, the second running from February until June 1792—with time to travel and "draw breath" in between, found Haydn caught up in a steady stream of social as well as professional obligations. London musical life was very different from that on the continent, where aristocratic patronage held sway. Here, besides Salomon's own subscription series, there were William Cramer's rival Professional Concerts, numerous musical societies, opera at Covent Garden, Drury Lane, and the Pantheon. Haydn was wined and dined from the start. He renewed acquaintance with old friends, established new ones—among them, Dr. Charles Burney, whose *General History of Music* is still a valuable source of information, with whom Haydn had previously corresponded, and who was instrumental in Oxford University's conferring upon the composer an honorary doctorate in July 1791—and somehow made the time during all this to write a considerable quantity of music.

There were more directly personal matters as well. Haydn was still salaried as Kappellmeister of Eszterháza, and his evasion in 1791 of an urgent request from Anton Esterházy, Nicholas's successor, to return there, was a matter of some concern. In December 1791 came the news of Mozart's death, and Haydn was beside himself with grief. An old infatuation with Luigia Polzelli, a mezzo-soprano whose husband had been a violinist at Eszterháza, was rekindled (through correspondence) when word of the husband's death reached Haydn in London; Haydn's wife played a part in the subsequent flare-up. And then followed his meeting and relationship with Rebecca Schroeter, later described by Haydn as "an English widow in London who loved me, who although she was sixty at the time, was still a beautiful and lovable woman, whom I would very readily have married if I had been free then."

Haydn left London on June 23, 1792. When he returned to England in February 1794, it was for the concerts at which his last six symphonies (nos. 99-104) were introduced, but only symphonies 99-101 were actually given under Salomon's auspices: the final three "London" symphonies were heard at Giovanni Battista Viotti's Opera Concerts, at the King's Theatre, Haymarket, Salomon having discontinued his own series when wartime



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circumstances—these were the years of the French Revolution and the subsequent war between France on one side, Britain and Austria on the other—made bringing over adequate talent from the continent exceedingly difficult.

The first performance of the Symphony No. 98—billed on the program as "New Grand Overture M.S.... HAYDN" (M.S. tells us it was played from manuscript)—opened the second part of the 1792 season's third Haydn-Salomon concert, on March 2, 1792, at London's Hanover Square Rooms. As reported by the composer in his own journal, the first and last movements were encored, not only at the premiere, but also when the work was repeated, "by desire," a week later, on which occasion it was also "most loudly applauded."

As nearly always in his twelve London symphonies (the sole exception being No. 95), Haydn begins with a slow introduction—in this case, a somber, broad, minor-mode Adagio, fraught with portentous pauses, that is a version of the music we soon hear as the movement's main theme. In both the introduction and the start of the Allegro, the tune goes to strings alone, thereby reinforcing the connection. Once Haydn starts filling in the orchestral texture, the mood becomes one of unconstrained festivity, the composer seizing every possible opportunity for contrasts of instrumental color (note his typically brilliant use of woodwinds, and the ear-catching fanfares for brass and drums), texture, accent, and joyous contrapuntal elaboration.

A long lineage of annotators, among them Donald Francis Tovey early in the twentieth century and Michael Steinberg more recently, has viewed Haydn's slow movement, with its resemblances to the *Jupiter* Symphony's Andante, as a memorial to Mozart, who died on December 5, 1791, not long before the elder composer began work on his Symphony No. 98—even though, as annotator John N. Burk already pointed out when writing about the piece for Serge Koussevitzky's 1948 BSO performances, "[Tovey] would have had considerable difficulty in proving that Haydn had ever seen that score." Yet listening to Mozart's slow movement in immediate juxtaposition to Haydn's Adagio drives the point home: not only do they share the same key (F major), but also the mood and shape of their themes (Haydn's at the same time suggesting a somber take on "God save the King"), and an overall architectural scope that for Haydn (perhaps in tribute to Mozart) is more fantasia-like, more free-flowing, than his more formally structured theme-and-variation slow movements (which the slow movement of Symphony 98 both is and is not).

The minuet and Trio are typically Haydnesque in invention. The generally boisterous minuet manages to be simultaneously jaunty and weighty. The Trio, with its reduced instrumentation (flute, oboes, solo bassoon, and strings, with no brass or drums), and noteworthy for its gentility of phrasing, is lyrical and pensive.

The finale is not only Haydn's largest but also (by general consensus) his most ambitious; Michael Steinberg calls it "the biggest and most adventurous in any Haydn symphony." As always he is a master of unexpected continuations and contrasts; and his use of the woodwinds for color, punctuation, and commentary—a hallmark of his ever-evolving symphonic style—is as strikingly evident here as it has been elsewhere throughout the

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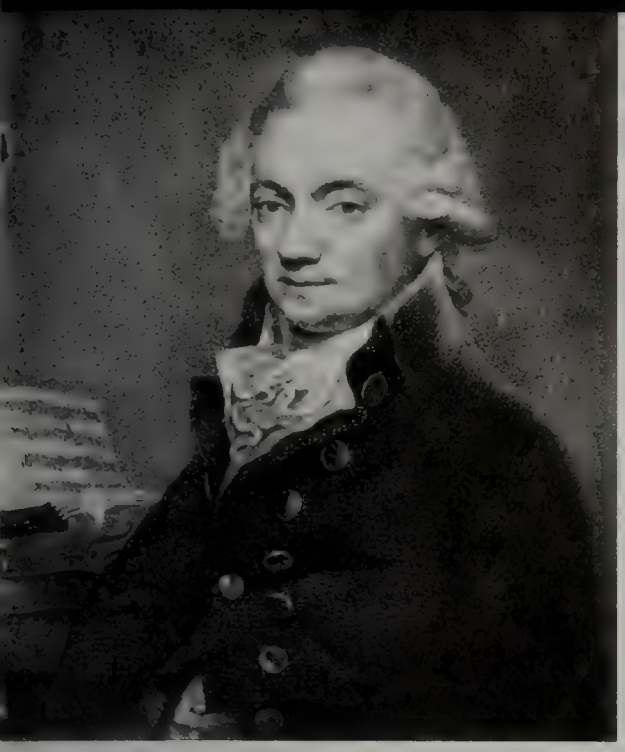
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work. The form is a sort of reconceived sonata-rondo, but it's after the double-bar, following the repeat of the exposition, that the real surprises happen, starting with a solo (and there'll be more to come) for the concertmaster, who would have been Salomon himself. For the movement's closing section, Haydn actually slows the tempo somewhat (his marking is "*più moderato*," "more moderate"), but then his introduction of scurrying sixteenth-notes has the music sounding and moving even faster than it had done previously, with fanfares from the brass further enlivening the texture.

Even with all this, it's what happens just moments before the end that would most have delighted his audience, and surely Salomon as well. In keeping with the practice of the time, and as noted in the advertisements for these concerts, Haydn would have been conducting from the keyboard, and he now provides a brief solo for himself—described by a contemporary witness as "a Passage of attractive Brilliancy... which the Writer of this Memoir remembers him to have executed with the utmost Accuracy and Precision"—following upon which the music hurtles to its close, finishing with the closest an orchestra can get to some knowing winks.

Marc Mandel

THE FIRST BOSTON SYMPHONY PERFORMANCES *of Haydn's Symphony No. 98 were on December 15 and 16, 1905, with Wilhelm Gericke conducting, subsequent BSO performances being given by Serge Koussevitzky (April 1948), Thor Johnson (July 1955 at Tanglewood), Charles Munch (October 1960, in Boston, Wellesley, Cambridge, Detroit, and Ann Arbor), and, most recently, Michael Tilson Thomas (October 1969 in Boston, Villanova [PA], Carnegie Hall, and Boston again, followed by three further Boston performances in December and January 1970, and a Tanglewood performance on July 19, 1970—the BSO's last performance until this season).*

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Franz Joseph Haydn

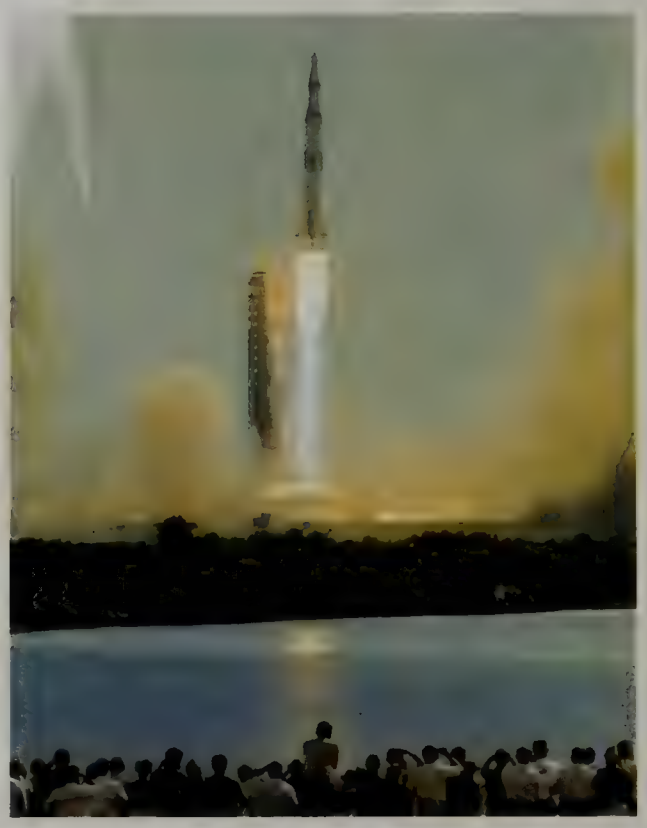
Cello Concerto No. 1 in C

FRANZ JOSEPH HAYDN was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He probably composed his C major cello concerto about 1765, to judge from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for, and performed soon after its completion by, the principal cellist at Eszterháza, Joseph Weigl.

IN ADDITION TO THE SOLO CELLO, the score calls for two oboes, two horns, and strings. Ton Koopman conducts from the harpsichord at these performances.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of Haydn research in the twentieth century. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Esterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.



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Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Haydn's Cello Concerto No. 1 took place at Tanglewood on July 9, 1965, with BSO principal cellist Jules Eskin under the direction of Erich Leinsdorf, Eskin subsequently giving additional performances under Leinsdorf, as well as with Joseph Silverstein, Michael Tilson Thomas, Klaus Tennstedt, and Leonard Slatkin. The first subscription performances, in October 1965, featured Mstislav Rostropovich under Leinsdorf's direction; Rostropovich later performed the second and third movements as part of the BSO's Centennial Gala in October 1981 with Seiji Ozawa conducting, and a complete Tanglewood performance under Hugh Wolff in August 1998. Other BSO performances have featured Yo-Yo Ma (with Gunther Herbig, Ozawa, Charles Dutoit, and Donald Runnicles), Wendy Warner (with André Previn), Steven Isserlis (the most recent subscription performances, in February 2002 with David Robertson conducting), and Daniel Müller-Schott (the most recent Tanglewood performance, on July 13, 2007, with Previn).*

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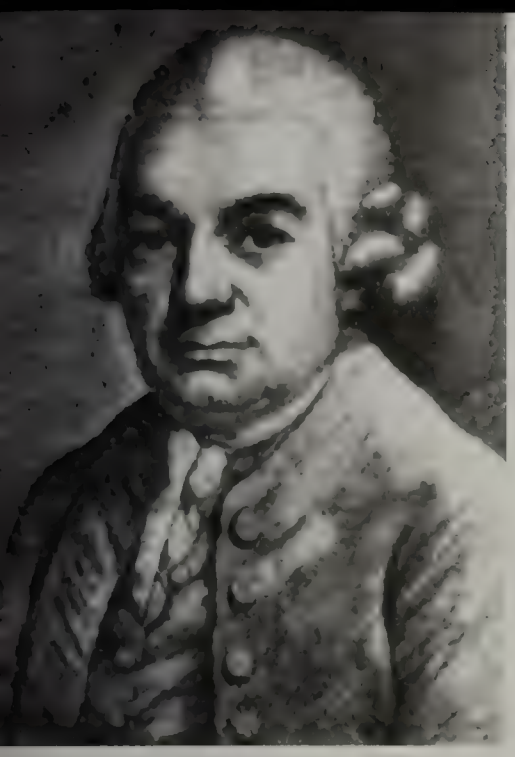
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Carl Philipp Emanuel Bach

Symphony in G, Wq. 183:4

CARL PHILIPP EMANUEL BACH (the second surviving son of J.S. Bach) was born in Weimar, Germany, on March 8, 1714, and died in Hamburg on December 14, 1788. The Symphony in G was completed in Hamburg on June 12, 1776, and was first performed on August 16 or 17 that year, under the composer's direction, in Hamburg's Konzertsaal auf dem Kamp. It was published in Leipzig in 1780.

THE SCORE OF THIS SYMPHONY IN G calls for two flutes, two oboes, one bassoon, two horns, strings, and continuo. Mark Kroll is the continuo harpsichordist at these performances.

In his lifetime, Carl Philipp Emanuel Bach was far more famous than his father had ever been. Those who mentioned "Bach" in the middle of the eighteenth century were usually referring to the son, not the father. Musician Bachs had been prominent for several generations, and three of Emanuel Bach's brothers enjoyed respectable, even prominent positions as Kapellmeisters and composers. He must have known that his father was an incomparable musician and he took good care of his legacy; yet he never displayed the anxiety of influence that such a giant shadow might have caused him to suffer, and for a couple of generations he played the role of north Germany's leading composer with confidence and distinction.

For a man who lived to be seventy-four he composed very few symphonies. Keyboard sonatas, fantasias, variations, concertos, choral music, and chamber music poured from his pen, but symphonies were rarer, partly because the form was more assiduously cultivated in the south of Germany and in the Austrian territories than in the north, and because as a prominent keyboard player and pedagogue, he preferred to feature himself as soloist in a concerto than to lead a symphony from the keyboard.

There were eight modest symphonies composed during the thirty years that Bach was in the service of Frederick the Great in Berlin. After his move to Hamburg in 1768, he composed a set of six symphonies (for strings alone) in 1773 for Baron Gottfried van Swieten,

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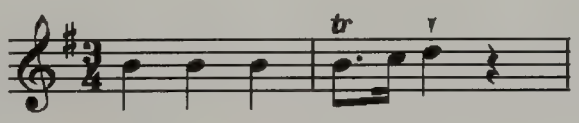
the Austrian ambassador to Prussia, who was later to play an important part in the lives of Haydn, Mozart, and Beethoven (all three!). Then in 1775 he was commissioned by an unknown patron to write four symphonies for the full orchestral complement of the day, including flutes, oboes, and horns. (It is the fourth of these that is being heard here this week.) In the remaining dozen years of his life, at a time when both Haydn and Mozart were composing some of their best-known symphonies, Emanuel Bach showed no interest in the form.

In a letter to his father's first biographer, Johann Nikolaus Forkel, Bach wrote on May 14, 1776: "I am working on orchestral symphonies, on commission, as one must." He did not reveal the source of the commission, but it may have been the Prussian Crown Prince, later to be Friedrich Wilhelm II, an enlightened monarch who preferred playing the cello to playing politics, and in whose honor both Mozart and Beethoven devised especially rewarding cello parts in their chamber music.

The four symphonies were finished in June 1776 and first performed two months later. Hamburg's newspaper reported: "The day before yesterday in the Konzertsaal auf dem Kamp, Bach rehearsed four grand symphonies that he had recently composed. The orchestra was perhaps the largest Hamburg has seen in some time. It consisted of some forty of our professional musicians with a few amateurs, who performed these incomparable, unique symphonies with such precision and spirit that Herr Bach publicly commended their skill and the audience gave the liveliest expressions of their approval."

The symphonies were published in Leipzig in 1780 under the title "Orchestra Symphonies in twelve obbligato parts," drawing attention to their rich scoring for seven winds, four string parts, and continuo. The cellos and basses are generally doubled by the continuo keyboard's left hand, but the cellos occasionally find themselves on an independent line, as at the end of the slow movement in the present work.

Although Viennese symphonies at this time had mostly expanded to four movements by inserting a minuet between the Andante and the finale, Bach felt no inclination to enlarge the standard three-movement plan; indeed, he consolidated these symphonies by running on without a break from one movement to the next. Both the first and second movements close with a cadence that prepares for the start of the next. There is also, in this G major symphony, a consolidation in the first movement by devoting most of the musical argument to a single forceful theme:



The second of these two measures is often singled out for special treatment on its own. In the middle of the movement there is a dramatic pause, followed by a strong entry of the full orchestra in a distant key, a reminder of Bach's celebrity as an improviser at the keyboard and of his Fantasias that take the listener constantly unawares, with sudden changes of key and tempo.

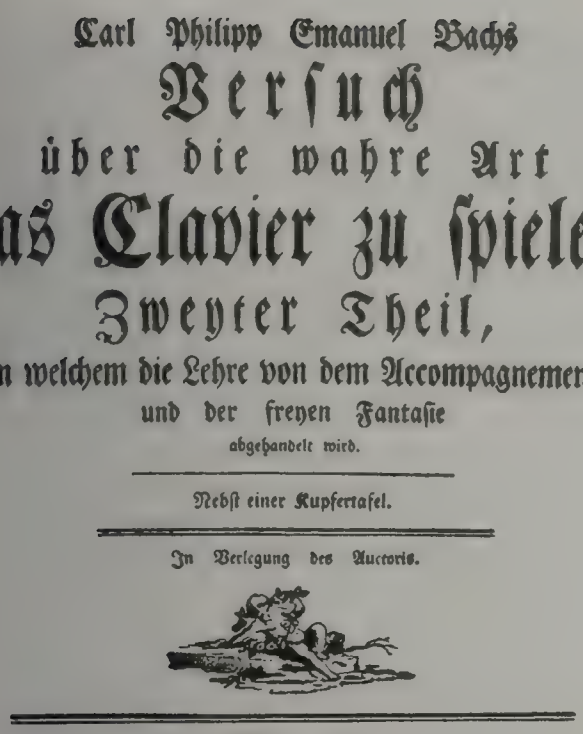


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In Verlegung des Auctoris.
Berlin, 1762.
Gedruckt bey George Ludewig Winter.

Title page of the first edition of "Essay on the True Art of Playing Keyboard Instruments," Part II, from 1762

The Andante is in the parallel minor key (E minor), and only the two flutes support the strings. Here Bach shows his preeminence in strong expressive gestures, typically described as "*Empfindsamkeit*" ("sentimentality," or "sensitivity") in the age of sensibility. The close of the movement is particularly poignant as the strings and flutes reach up higher to the point where they begin the descent down to a cadence inviting an immediate start to the finale. With horns prominent, the refrain of this last movement suggests the chase, and with no arbitrary digressions the piece is bluntly compact.

Bach's music was widely circulated in his lifetime and continued to be published and played in the nineteenth century. Beethoven was certainly influenced by his keyboard music, and everyone knew his treatise on keyboard playing, the *Essay on the True Art of Playing Keyboard Instruments*, published in 1753. This was the most influential treatise of the eighteenth century and is invaluable to modern players as a guide to the performance practice of the time. It discusses every aspect of keyboard playing, including ornamentation, continuo playing, and improvisation, and warns against empty virtuosity. If this warning was not always heeded, it nonetheless laid the foundations of modern piano playing. Like his father, Bach laid emphasis on good fingering, especially the use of the thumb.

Bach's celebrity drew the English historian Charles Burney to visit him in Hamburg in October 1772. Burney greatly enjoyed Bach's hospitality and reported: "Complaints have been made against his pieces, for being *long*, *difficult*, *fantastic*, and *far-fetched*. In the first particular, he is less defensible than in the rest; yet the fault will admit of some extenuation;

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for *length*, in a musical composition, is so much expected in Germany, that an author is thought barren of ideas, who leaves off till every thing has been said which the subject suggests."

Length is certainly not a fault of the present symphony, it may be noted. Burney goes on:

> As to their being fantastical, and far-fetched, the accusation, if it be just, may be softened, by alledging, that his boldest strokes, both of melody and modulation, are always consonant to rule, and supported by learning; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces, therefore, will be found, upon a close examination, to be so rich in invention, taste, and learning, that, with all the faults laid to their charge, each line of them, if wire-drawn, would furnish more new ideas than can be discovered in a whole page of many other compositions that have been well received by the public.

After dinner Bach entertained his guest until eleven o'clock playing the clavichord and harpsichord. Burney concluded: "His performance today convinced me of what I had suggested before from his works: that he is…one of the greatest composers that ever existed."

Hugh Macdonald

HUGH MACDONALD *is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra. General editor of the New Berlioz Edition, he has written extensively on music from Mozart to Shostakovich and is a frequent guest annotator for the BSO.*

THESE ARE THE FIRST BOSTON SYMPHONY PERFORMANCES *of C.P.E. Bach's Symphony in G, Wq. 183:4. The most recent BSO performance of any music by C.P.E. Bach was of his Cello Concerto in A, Wq. 172, in February 2004, with soloist Pieter Wispelwey under the direction of Ton Koopman (that work having been given one previous BSO performance, at Tanglewood in July 1985 with Lynn Harrell under the direction of Kent Nagano). The only other orchestral work by C.P.E. Bach to have been played by the BSO in the past forty years was the Symphony in D, Wq. 183:1, programmed by Jorge Mester at Tanglewood in 1970, by Seiji Ozawa at Tanglewood in 1975, and by Raymond Leppard at Symphony Hall in January 1978.*

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Franz Schubert

Symphony in B minor, D.759, "Unfinished"

FRANZ PETER SCHUBERT was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The score of the two movements of his unfinished B minor symphony is dated October 30, 1822. A scherzo exists in fairly complete piano sketch; the first nine measures of the scherzo, fully scored, are on the reverse of the last page of the second movement, and there is an additional page of score containing eleven measures. The first performance of the "Unfinished" was given under the direction of Johann von Herbeck on December 17, 1865, in Vienna, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as a finale.

THE SCORE OF THE "UNFINISHED" SYMPHONY calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings. Though long identified as Schubert's "Symphony No. 8," the work was renumbered as "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalogue (from which come the "D." numbers used to identify Schubert's works); to avoid the confusion this has engendered, we use no number at all, opting just for what you see at the top of this page.

Schubert's most popular symphony—the last of his eight symphonies to reach performance—is also the most mysterious. The fact of the work's incompleteness, combined with the expressiveness of the two completed movements, gave rise to endless speculation: why did Schubert abandon a work with so splendid a beginning? By the time he died in 1828, the manuscript was no longer even in his possession; it remained concealed for more than thirty-five years. The rediscovery and first performance of the *Unfinished* in 1865 was a revelation to all present.

The riddle of the *Unfinished* may seem less mysterious once we know that, following the completion of his Symphony No. 6 in C major, D.589, in February 1818, Schubert left a number of works incomplete, among them two attempts at symphonies that never grew larger than sketches or fragments. At some point after composing six symphonies, he seems completely to have changed his view of the expressive and

technical requirements of the genre. Surely encounters with Beethoven's music left him dissatisfied with the kind of work he had written earlier. The fact that a majority of the uncompleted works are in minor keys suggests, too, that Schubert had difficulty finding a suitable ending to such works—especially after the example of such symphonies as Beethoven's Fifth, which seemed to struggle from C minor to its triumphant conclusion in C major.

The history of the manuscript is tied up with Schubert's friends Anselm and Josef Hüttenbrenner of Graz. Anselm had been a fellow student of Schubert's in the composition classes of Antonio Salieri in 1815. They remained warm friends, even after Anselm returned to Graz in 1821, while Josef, whose view of Schubert verged on idolatry, remained in Vienna. In April 1823 the Styrian Musical Society in Graz awarded Schubert a Diploma of Honor, probably engineered by Anselm. When the diploma was actually delivered to Schubert in September, he responded with a letter of thanks and the promise to send "one of my symphonies in full score." In the end, it was a torso—just two movements—of the B minor symphony that he gave to Josef for transmission to Anselm, Schubert having finished the manuscript of those two movements the previous October.

By 1865 the existence of the symphony was an open secret. All of Schubert's other symphonies (including the long-overlooked *Great* C major) had been performed; admirers of Schubert scoured Vienna, looking for lost pieces and finding many.

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Johann von Herbeck persuaded Anselm to part with the manuscript for a performance (partly by promising also to play one of Anselm's own pieces); the originality of the score, composed more than forty years earlier and never heard except in its composer's imagination, captured all hearers. The two movements are rich in Schubert's characteristic melodic expressiveness, bold in harmonic adventure, warm in orchestral color. In fact, the first movement contained an idea of such pungency that no less a musician than Johannes Brahms, who edited Schubert's symphonies for the Brietkopf edition of his complete works at the end of the nineteenth century, couldn't believe that Schubert intended it, so he edited it out of existence! (It has since been restored.)

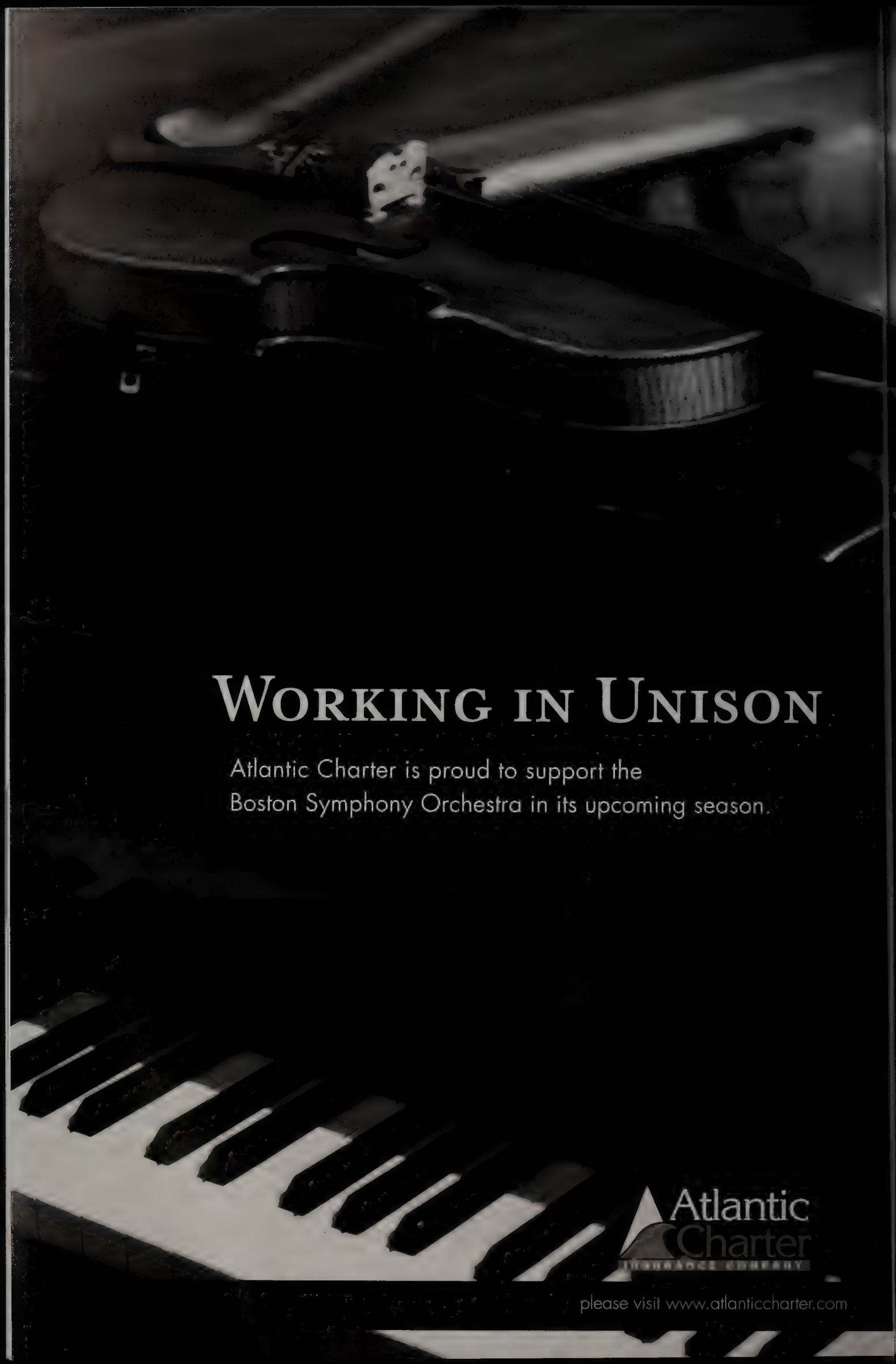
The movement opens with a mysterious whisper in the low strings, soon made still darker by the soft tremolo of the violins' melody over the plucked *ostinato* in the basses. Soon oboe and clarinet sing a keening, lonely melody. At first the listener might take this for a slow, minor-key introduction to a symphony, but it soon becomes apparent that this is the very body of the work, establishing an entirely new kind of symphonic mood. The second movement brings in a bright E major, striking after the darkness of the first movement's B minor. Here, especially, the wonderful flexibility of Schubert's harmony leads us on a poignant musical journey that ends in mystery, with a sudden final skewing to a distant harmonic horizon left unexplained (though if Schubert had found a way to complete the score, the harmonic adventure would certainly have been clarified before the end).

When Schubert died so prematurely, the poet Grillparzer noted, "Music has here entombed a rich treasure, but still fairer hopes." Schubert never achieved his fairer hopes with the B minor symphony, but scarcely a richer treasure can be found anywhere.

Steven Ledbetter

THE FIRST AMERICAN PERFORMANCE *of Schubert's "Unfinished" Symphony was given by Theodore Thomas at a Thomas Symphony Soiree at New York's Steinway Hall on October 26, 1867, the first Boston performance following on February 26, 1868, at a concert of the Orchestra Union with Carl Zerrahn conducting.*

THE FIRST BOSTON SYMPHONY PERFORMANCES *of the "Unfinished" Symphony were given by George Henschel in February 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein, Mstislav Rostropovich, Seiji Ozawa, Sir Colin Davis, Kurt Masur, Marek Janowski, Bernard Haitink, Rafael Frühbeck de Burgos (the BSO's most recent Tanglewood performance, on July 25, 2003, though Frans Brüggen led a more recent performance there on August 21, 2007, with the Orchestra of the Eighteenth Century), and Christoph von Dohnányi (the most recent subscription performances, in April/May 2006).*



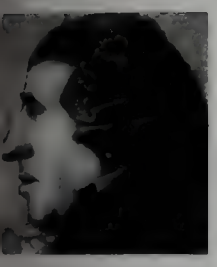
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The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon (Indiana University Press). The London symphonies (including Symphony No. 98) are treated in Volume III, "Haydn in England," which chronicles the years 1791-1795 (Indiana University Press). The C major cello concerto is discussed (briefly) in Volume I, "Haydn: The Early Years, 1732-1765.," where Robbins Landon calls it "the major [Haydn] discovery of our age." A very useful single-volume source of information on Haydn and his music is *Haydn*, edited by David Wyn Jones, in the sadly short-lived series "Oxford Composer Companions" (Oxford University Press). The Haydn entry in the 2001 New Grove Dictionary of Music and Musicians is by James Webster with a work-list by Georg Feder. This has also appeared as a single paperback volume, *The New Grove Haydn* (Grove's Dictionaries, Inc.). The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger). Michael Steinberg's notes on Haydn's London symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford University paperback); his notes on the composer's two cello concertos are in *The Concerto–A Listener's Guide* (also Oxford paperback). Donald Francis Tovey's note on the Symphony No. 98 is among his *Essays in Musical Analysis* (Oxford again).

Important older sets of the twelve London symphonies include Sir Colin Davis's with the Royal Concertgebouw Orchestra of Amsterdam (Philips) and Eugen Jochum's with the London Philharmonic (Deutsche Grammophon). A recent set of Haydn's twelve London symphonies (with No. 68 thrown in for good measure) has Nikolaus Harnoncourt conducting the Royal Concertgebouw Orchestra (Warner Classics). Adam Fischer's set of the complete Haydn symphonies with the Austro-Hungarian Haydn Orchestra offers incredible value as well as good, solid performances (Brilliant Classics, bargain-basement-priced on thirty-three discs; originally on Nimbus). Period-instrument traversals of Haydn's symphonies have been undertaken by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion). Individual recordings worth investigating of the Symphony No. 98 include Claudio Abbado's

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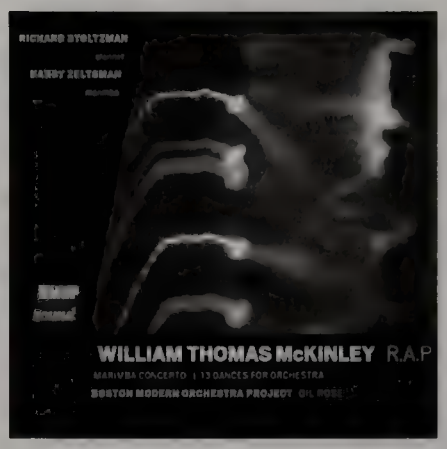


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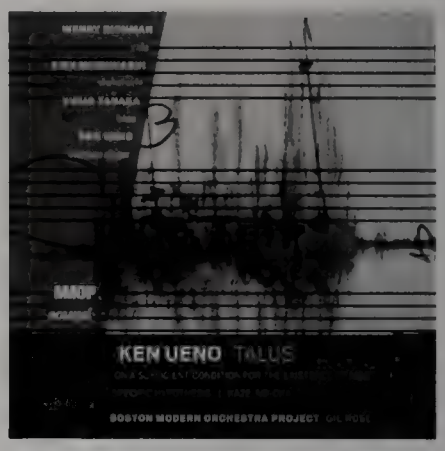


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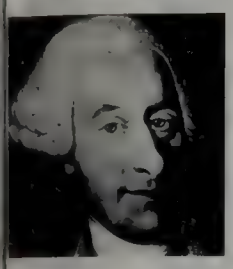
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with the Chamber Orchestra of Europe (Deutsche Grammophon), Leonard Bernstein's with the New York Philharmonic (Sony), and George Szell's with the Cleveland Orchestra (also Sony).



Yo-Yo Ma has recorded the two Haydn cello concertos with José L. Garcia and the English Chamber Orchestra (Sony). Other recordings of the two concertos feature (listed alphabetically by soloist) Jacqueline Du Pré with Daniel Barenboim and the English Chamber Orchestra (EMI "Great Recordings of the Century"), Lynn Harrell with Neville Marriner and the Academy of St. Martin in the Fields (EMI), Steven Isserlis with Roger Norrington and the Chamber Orchestra of Europe (RCA), Daniel Müller-Schott with Richard Tognetti and the Australian Chamber Orchestra (Orfeo), and Pieter Wispelwey with the Florilegium Ensemble (Channel Classics).



To read in English about C.P.E. Bach, your best bet is the entry by Christoph Wolff in the revised (2001) New Grove Dictionary of Music and Musicians; this is part of a larger, comprehensive entry on the Bach family of musicians. The biography *C.P.E. Bach* by Hans-Günter Ottenberg, published 1987 in an English translation by Philip J. Whitmore, is not currently in print (Oxford). Karl Geiringer's *The Bach Family: Seven Generations of Creative Genius* (1956), now nearly a half-century old and in any event also out of print, was once a useful source (Oxford). C.P.E. Bach's still important *Essay on the True Art of Playing Keyboard Instruments* is available in English, as edited by William Mitchell (Norton paperback). Expensive, but of interest to specialists, is *The Letters of C.P.E. Bach* as translated and edited by Stephen L. Clark, a complete edition of C.P.E. Bach's correspondence, of which only little had previously appeared in English translation (Oxford). Also of interest is the new edition, *Carl Philipp Emanuel Bach: The Complete Works*, which offers, at reasonably low cost, full scores of orchestral, vocal, and chamber works with scholarly introductions and commentary. For details, including information on available and forthcoming volumes, visit cpebach.org. The edition is published by the Packard Humanities Institute of Los Altos, CA, and produced at its editorial offices in Cambridge, MA.

Recordings on compact disc of C.P.E. Bach's Symphony in G, Wq. 183:4 (all with the other three symphonies of Wq. 183, plus other works) include Gustav Leonhardt's with the Orchestra of the Age of Enlightenment (Virgin Classics), Yoon K. Lee's with the Salzburg Chamber Orchestra (Naxos), Raymond Leppard's with the English Chamber Orchestra (Philips), and Andrew Manze's with the English Concert (Harmonia Mundi).



Important modern books about Schubert include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical*

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Biography (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (reprinted by Oxford University Press) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.) There is a volume devoted to Schubert's *Unfinished* Symphony in the important series of Norton Critical Scores, each volume of which includes historical background, analysis, and commentary in addition to the score itself (Norton paperback). Michael Steinberg's notes on Schubert's *Unfinished* and *Great* C major symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on Schubert's Fifth, *Unfinished*, and *Great* C major symphonies can be found among his *Essays in Musical Analysis* (Oxford paperback).

The Boston Symphony Orchestra has recorded Schubert's *Unfinished* Symphony five times: under Serge Koussevitzky in 1936 and then again in 1945 (both for RCA), Charles Munch in 1955 (RCA), Eugen Jochum in 1973 (Deutsche Grammophon), and Colin Davis in 1982 (Philips). Complete sets of the Schubert symphonies include Sir Colin Davis's with the Dresden Staatskapelle (RCA), Günter Wand's with the West German Radio Symphony Orchestra of Cologne (also RCA), Wolfgang Sawallisch's with the Dresden Staatskapelle (Philips), Neville Marriner's with the Academy of St. Martin in the Fields (London/Decca, also including completions of the *Unfinished* Symphony and of several late sketches left by the composer; this was originally on Philips), Roy Goodman's on period instruments with the Hanover Band (Brilliant Classics; originally on Nimbus), and Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon).

Marc Mandel

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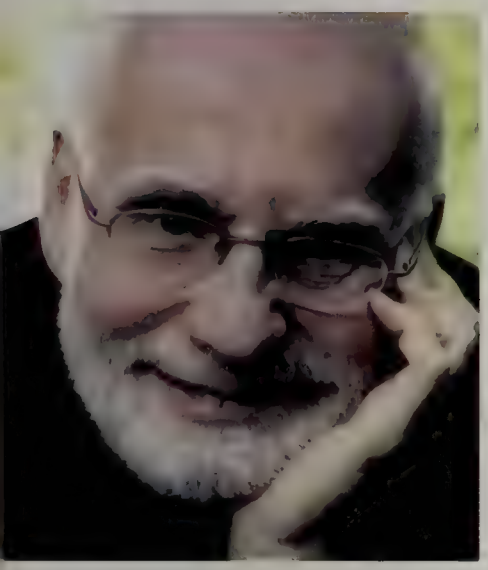
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Guest Artists



Ton Koopman

Ton Koopman was born in Zwolle, the Netherlands, in 1944. After a classical education he studied organ, harpsichord, and musicology in Amsterdam and was awarded the Prix d'Excellence for both instruments. Fascinated by authentic instruments and a performance style based on sound scholarship, he created his first Baroque orchestra in 1969. In 1979 he founded the Amsterdam Baroque Orchestra, followed by the Amsterdam Baroque Choir in 1992. His extensive activities as a soloist, accompanist, and conductor have been documented on many recordings for Erato, Teldec, Sony, Philips, Deutsche Grammophon, and his own Antoine Marchand label, distributed by Challenge Records. Over the course of a forty-five-year career, Ton Koopman has appeared in the most important concert halls and festivals on five continents. As an organist, he has performed on the most prestigious historical instruments of Europe. As a harpsichord player and conductor of the Amsterdam Baroque Orchestra & Choir, he has been a regular guest at venues including the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, Lincoln Center and Carnegie Hall in New York, and leading concert halls in Vienna, London, Berlin, Brussels, Madrid, Rome, Salzburg, Tokyo, and Osaka. Between 1994 and 2004, Mr. Koopman conducted and recorded all of J.S. Bach's cantatas, a massive undertaking for which he has been honored with the Deutsche Schallplattenpreis "Echo Klassik," the 2008 BBC Award, the Prix Hector Berlioz, and nominations for both Grammy and *Gramophone* awards. He has also received an honorary degree from Utrecht University for his scholarly work on the Bach cantatas and Passions, the Silver Phonograph Prize, the VSCD

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Classical Music Award, and the "Bach-Medaille" from the City of Leipzig. President of the International Dieterich Buxtehude Society, Ton Koopman has recently embarked on another major project—the recording of Buxtehude's complete works on thirty compact discs to be released in 2010. As a guest conductor he has collaborated with the most prominent orchestras of Europe, the United States, and Asia, among them the Royal Concertgebouw of Amsterdam, the Orchester des Bayerischen Rundfunks in Munich, DSO Berlin, Tonhalle Orchestra Zurich, Boston Symphony, Chicago Symphony, Orchestre Philharmonique de Radio France, Cleveland Orchestra, Santa Cecilia in Rome, the Deutsche Kammerphilharmonie, and the Vienna Symphony. The current season brings engagements with the Berlin Philharmonic, Stockholm Philharmonic, Tonhalle Orchestra Zurich, Mahler Chamber Orchestra, Montreal Symphony, and many others. Ton Koopman will be artist-in-residence at the Cleveland Orchestra for three consecutive years starting in 2011. He publishes regularly and for several years has been engaged in editing the complete Handel organ concertos for Breitkopf & Härtel. He has recently published Handel's *Messiah* and Buxtehude's *Das jüngeste Gericht* for Carus. Artistic director of the French Festival "Itinéraire Baroque," Ton Koopman leads the class of harpsichord at the Royal Conservatory in The Hague, is Professor at the University of Leiden, and is an Honorary Member of the Royal Academy of Music in London. He made his Boston Symphony debut in January 2003 with a program of J.S. Bach and Haydn, and returned in February 2004 (his most recent BSO appearances) for a program of J.S. Bach, C.P.E. Bach, and Mendelssohn.



Yo-Yo Ma

Yo-Yo Ma's multi-faceted career is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of his goals is the exploration of music as a means of communication, and as a vehicle for the migration of ideas across a range of cultures throughout the world. Expanding upon this interest, Mr. Ma established the

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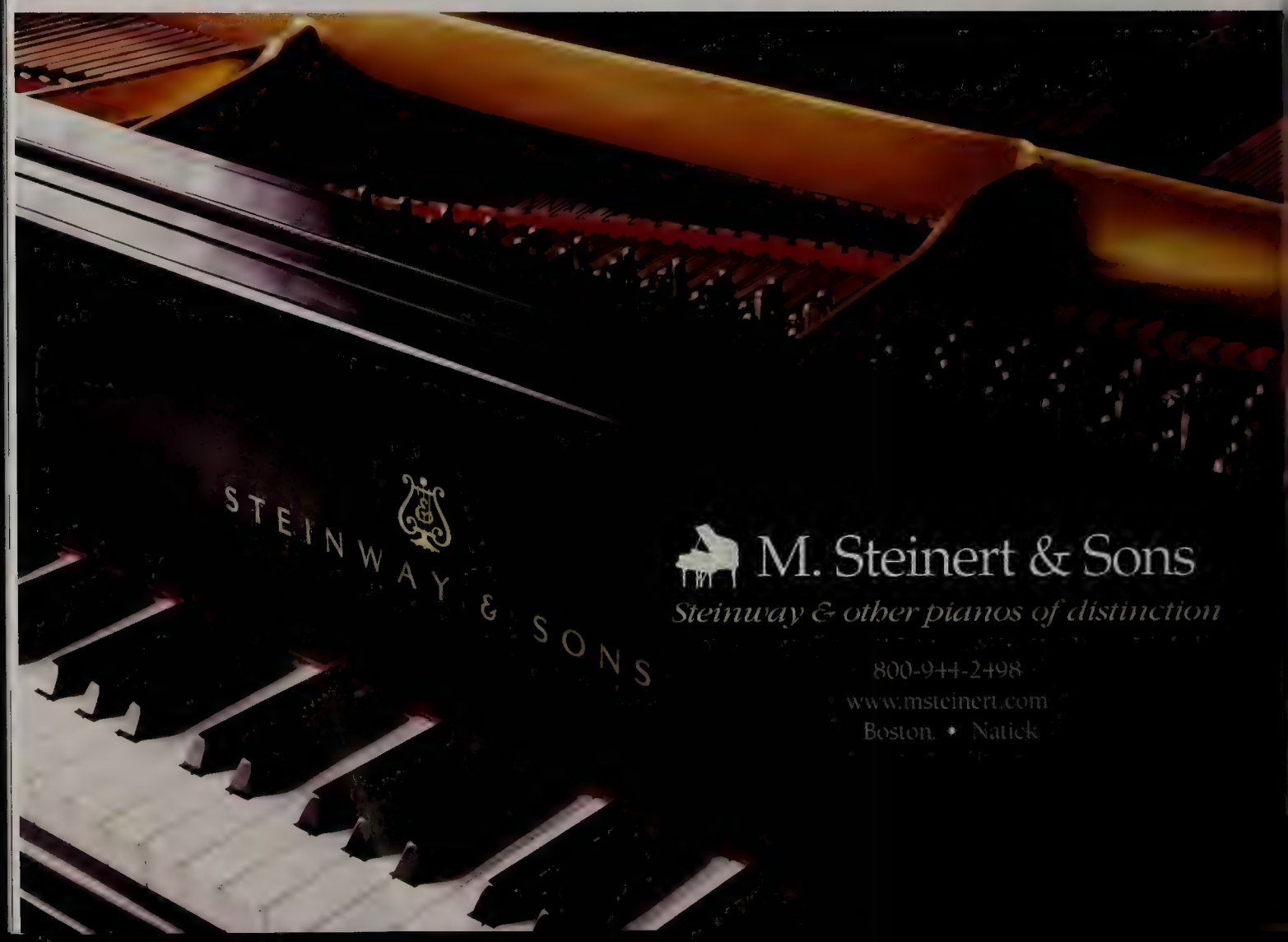
Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. During this school year, the project is partnering with arts and educational organizations to pilot "Silk Road Connect," a multi-year, multidisciplinary educational initiative for middle school students in New York City public schools. Throughout his career, Yo-Yo Ma has expanded the cello repertoire, performing lesser-known music of the twentieth century and premieres of new works by a diverse group of composers, among them Stephen Albert, Elliott Carter, Chen Yi, Richard Danielpour, Osvaldo Golijov, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, Bright Sheng, Tan Dun, and John Williams. Mr. Ma is an exclusive Sony Classical artist; his discography of more than seventy-five albums, including more than fifteen Grammy-winners, reflects his wide-ranging interests. He has made several successful recordings that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado Brazil," and "Obrigado Brazil–Live in Concert." Recent recordings include "Songs of Joy and Peace," "Paris: La Belle Époque" with pianist Kathryn Stott, "New Impossibilities" with the Silk Road Ensemble and the Chicago Symphony Orchestra, and John Williams's soundtrack to the film *Memoirs of a Geisha*. Across the full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, he takes time whenever possible to conduct master classes as well as more informal programs, and he has recently been named a creative consultant, beginning this month, for the Chicago Symphony Orchestra's educational activities. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, the Sonning Prize, and the World Economic Forum's Crystal Award. In January 2009 he played in the quartet performance of John Williams's *Air and Simple Gifts* at President Barack Obama's inaugural ceremony. In November 2009 he was appointed to the President's Committee on the Arts and the Humanities. He and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared many times with the BSO in Boston, at Tanglewood, and on tour. His most recent subscription appearances were in December 2007, playing music of Osvaldo Golijov; his most recent Tanglewood appearance with the orchestra was in August 2009, playing music of Shostakovich and Elgar.



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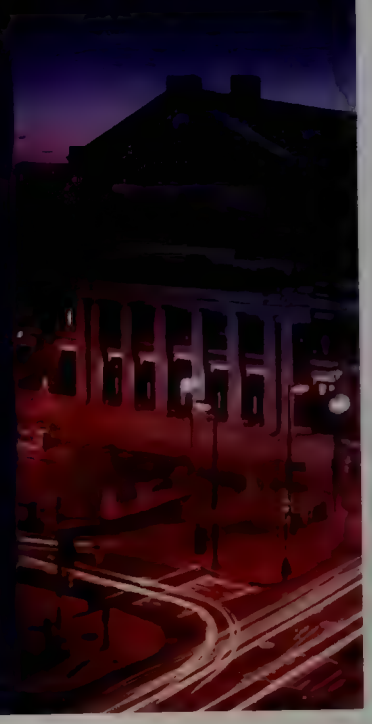
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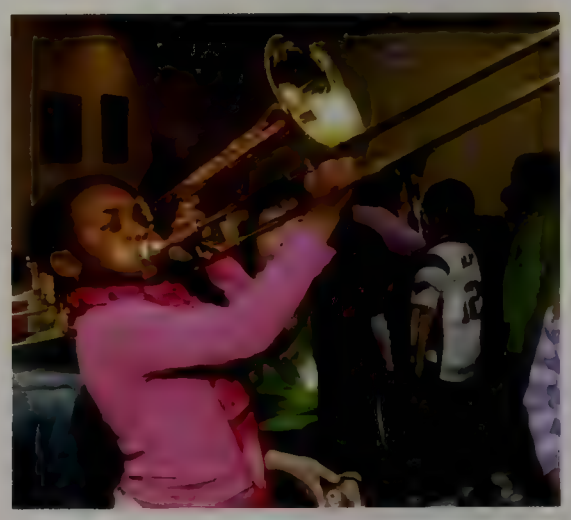
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MOZART — SYMPHONY NO. 38 IN D, K.504, "PRAGUE"
Adagio—Allegro
Andante
Finale: Presto

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Andante
Allegro molto
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In the first of his two weeks of concerts this season, Sir Colin Davis is joined by Danish violinist Nikolaj Znaider, in his BSO debut, for Edward Elgar's monumental, powerful Violin Concerto, one of the most significant of all concertos for the instrument, but not performed by the BSO since 1984. The great virtuoso Fritz Kreisler, for whom it was written in 1909-10, declared it on a par with the Beethoven and Brahms concertos. Sharing the program is Mozart's *Prague* Symphony. This work exhibited a new sense of heft and seriousness for the symphony as a genre when the composer wrote it in 1786 as a "gift" to Prague, where his opera *The Marriage of Figaro* received such great acclaim.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Sunday, January 10, 3pm
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
DAVID DEVEAU, piano

BARTÓK	Quintet for piano and strings
LIGETI	Bagatelles for wind quintet
BRAHMS	Three Hungarian Dances (arr. Amlin)

Thursday 'C'	January 14, 8-9:50
Friday 'B'	January 15, 1:30-3:20
Saturday 'A'	January 16, 8-9:50
Tuesday 'B'	January 19, 8-9:50

SIR COLIN DAVIS, conductor
NIKOLAJ ZNAIDER, violin

MOZART	Symphony No. 38, *Prague*
ELGAR	Violin Concerto

Thursday 'D'	January 21, 8-10:05
Friday Evening	January 22, 8-10:05
Saturday 'A'	January 23, 8-10:05

SIR COLIN DAVIS, conductor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MACMILLAN	*St. John Passion* (American premiere; BSO co-commission)

Thursday, January 28, 10:30am (Open Rehearsal)

Thursday 'B'	January 28, 8-10:15
Friday 'A'	January 29, 1:30-3:45
Saturday 'B'	January 30, 8-10:15

JAMES LEVINE, conductor
PIERRE-LAURENT AIMARD, piano
STEVEN ANSELL, viola

CARTER	*Dialogues*, for piano and orchestra
BERLIOZ	*Harold in Italy*, for viola and orchestra
RAVEL	Piano Concerto for the left hand
RAVEL	*Daphnis et Chloé*, Suite No. 2

Thursday 'D'	February 4, 8-9:55
Friday 'A'	February 5, 1:30-3:25
Tuesday 'C'	February 9, 8-9:55

JAMES LEVINE, conductor
ELIZABETH ROWE, flute

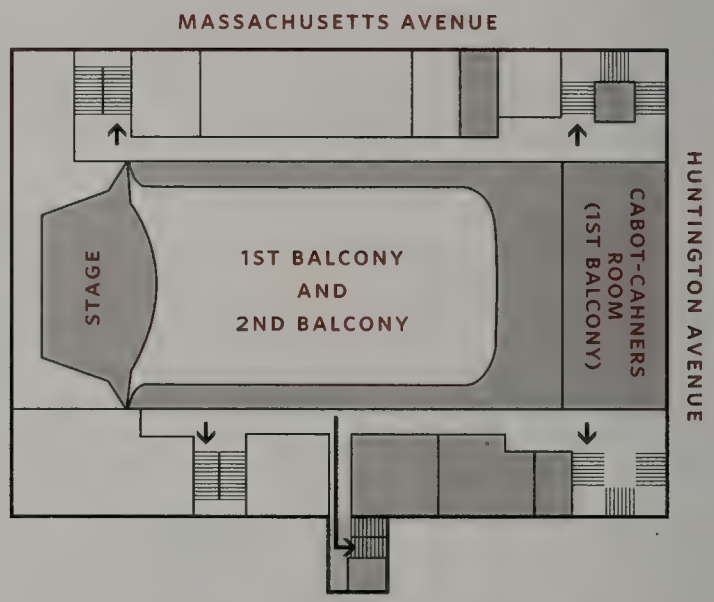
SCHUBERT	Music from *Rosamunde*
CARTER	Flute Concerto (American premiere; BSO co-commission)
BRAHMS	Symphony No. 4

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at bso.org, or by calling "SymphonyCharge" at (617) 266-1200 or toll free at (888) 266-1200, Monday through Friday from 10 a.m. until 6 p.m. (Saturday from 12 noon until 6 p.m.) Please note that there is a $5.50 handling fee for each ticket ordered by phone or over the internet.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Those arriving late or returning to their seats will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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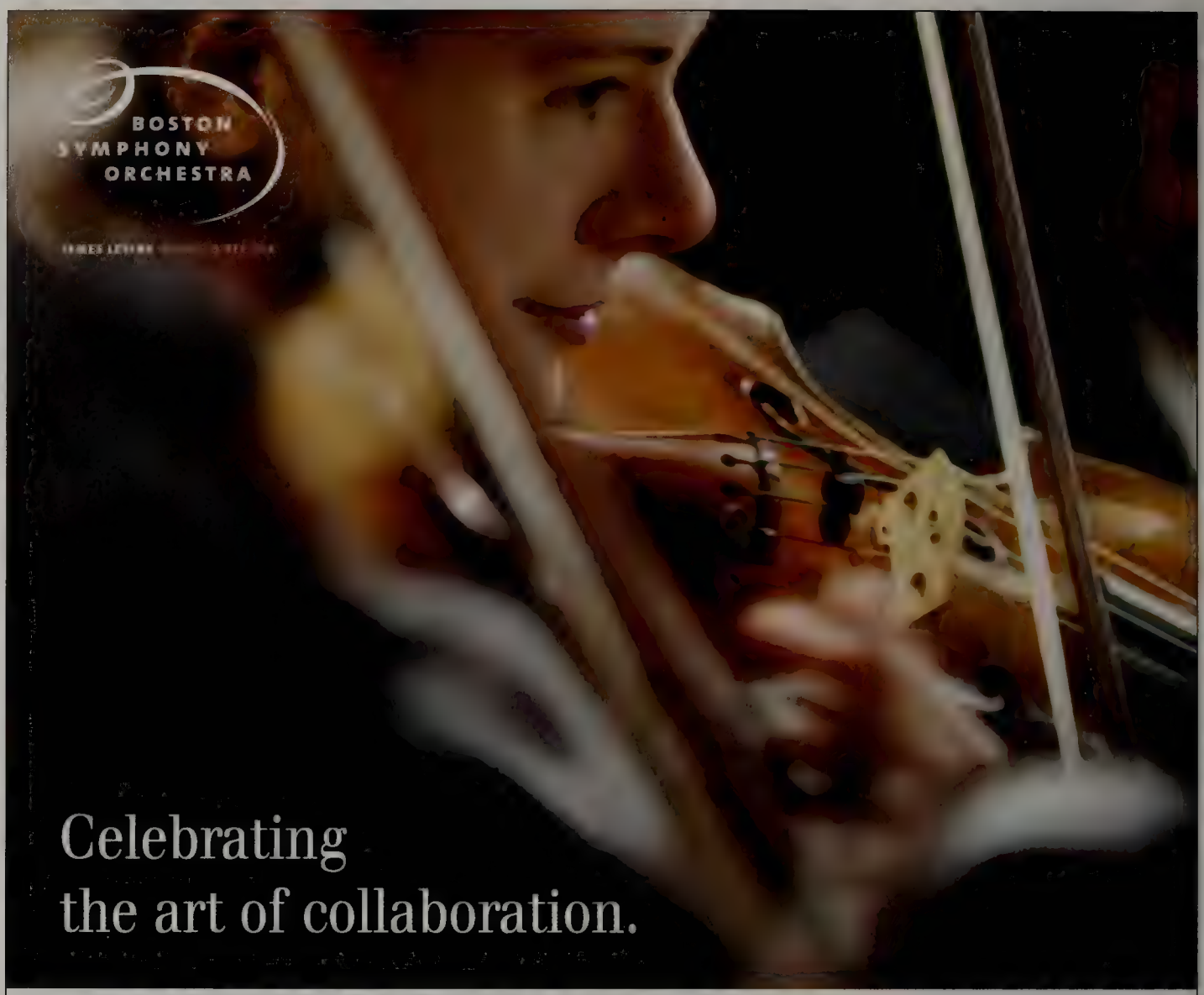
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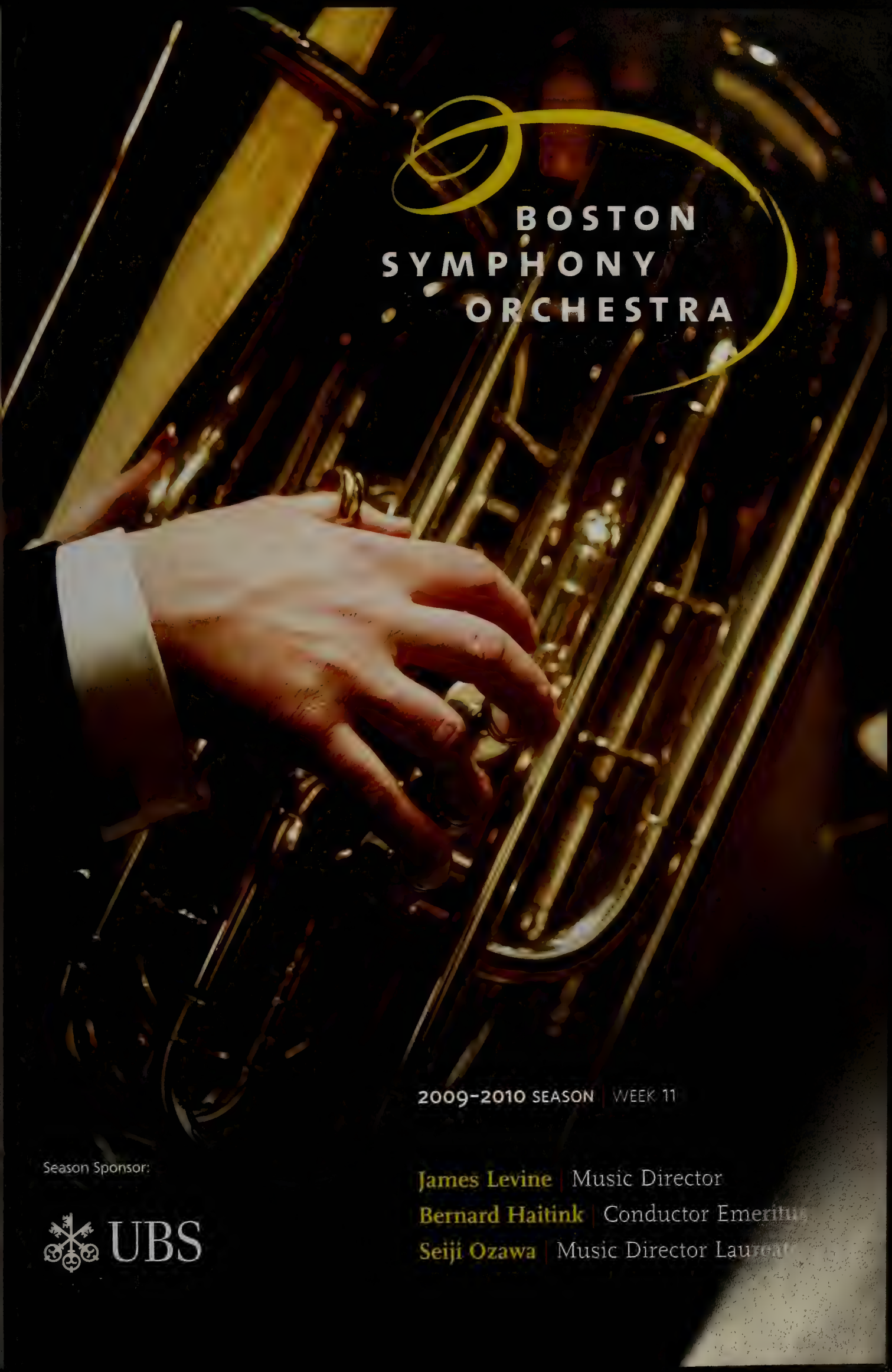


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Table of Contents | Week 11

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

29 CASTS OF CHARACTER: THE SYMPHONY STATUES BY CAROLINE TAYLOR

37 THIS WEEK'S PROGRAM

Notes on the Program

39 Wolfgang Amadè Mozart

45 Edward Elgar

57 To Read and Hear More...

Guest Artists

61 Sir Colin Davis

63 Nikolaj Znaider

67 SPONSORS AND DONORS

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

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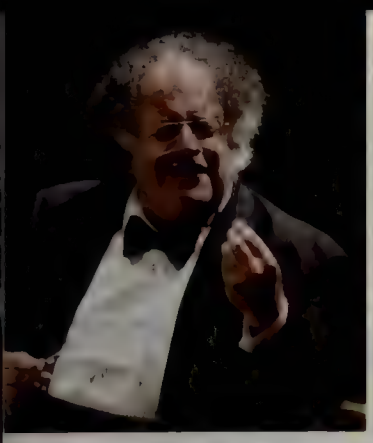
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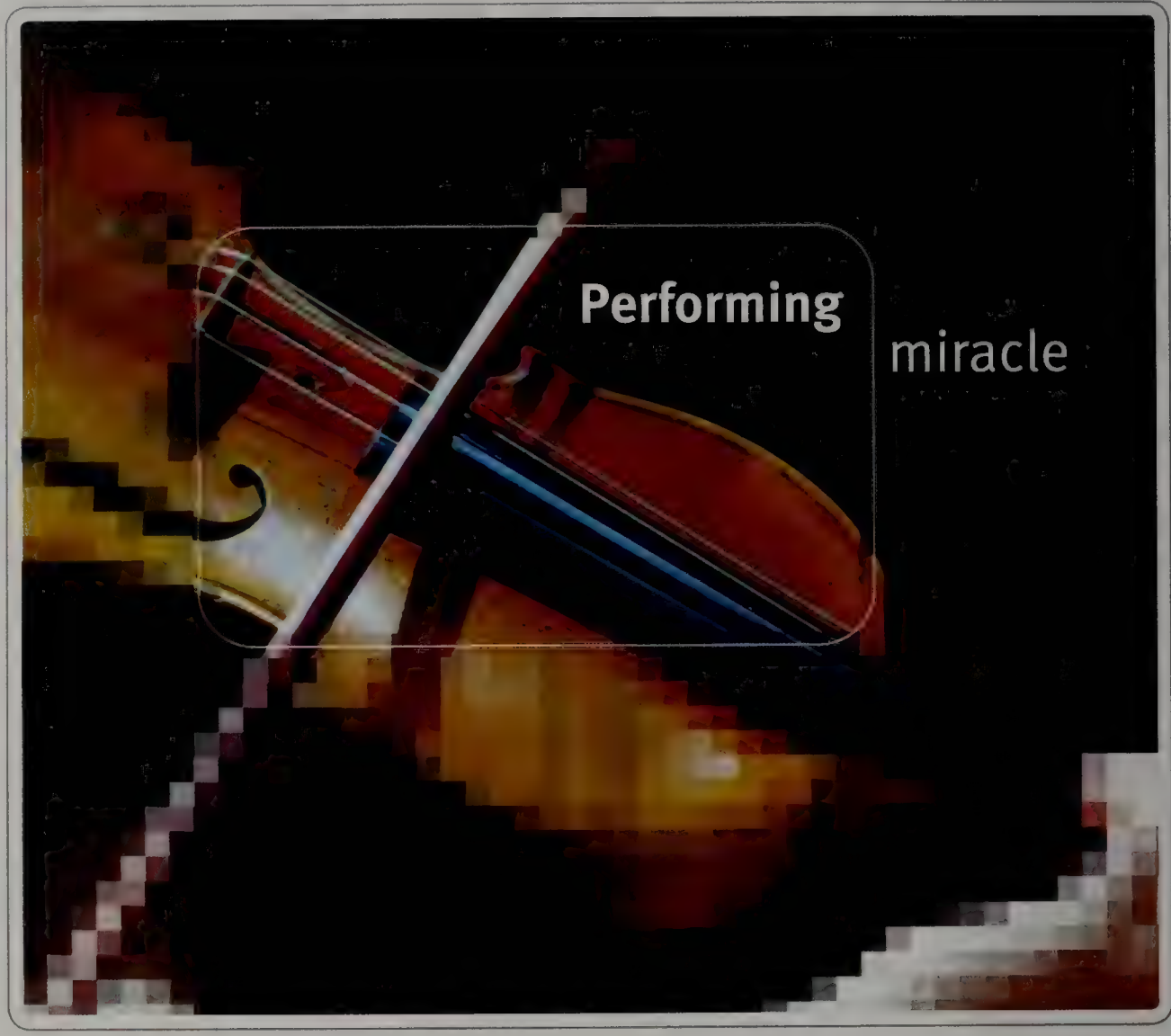
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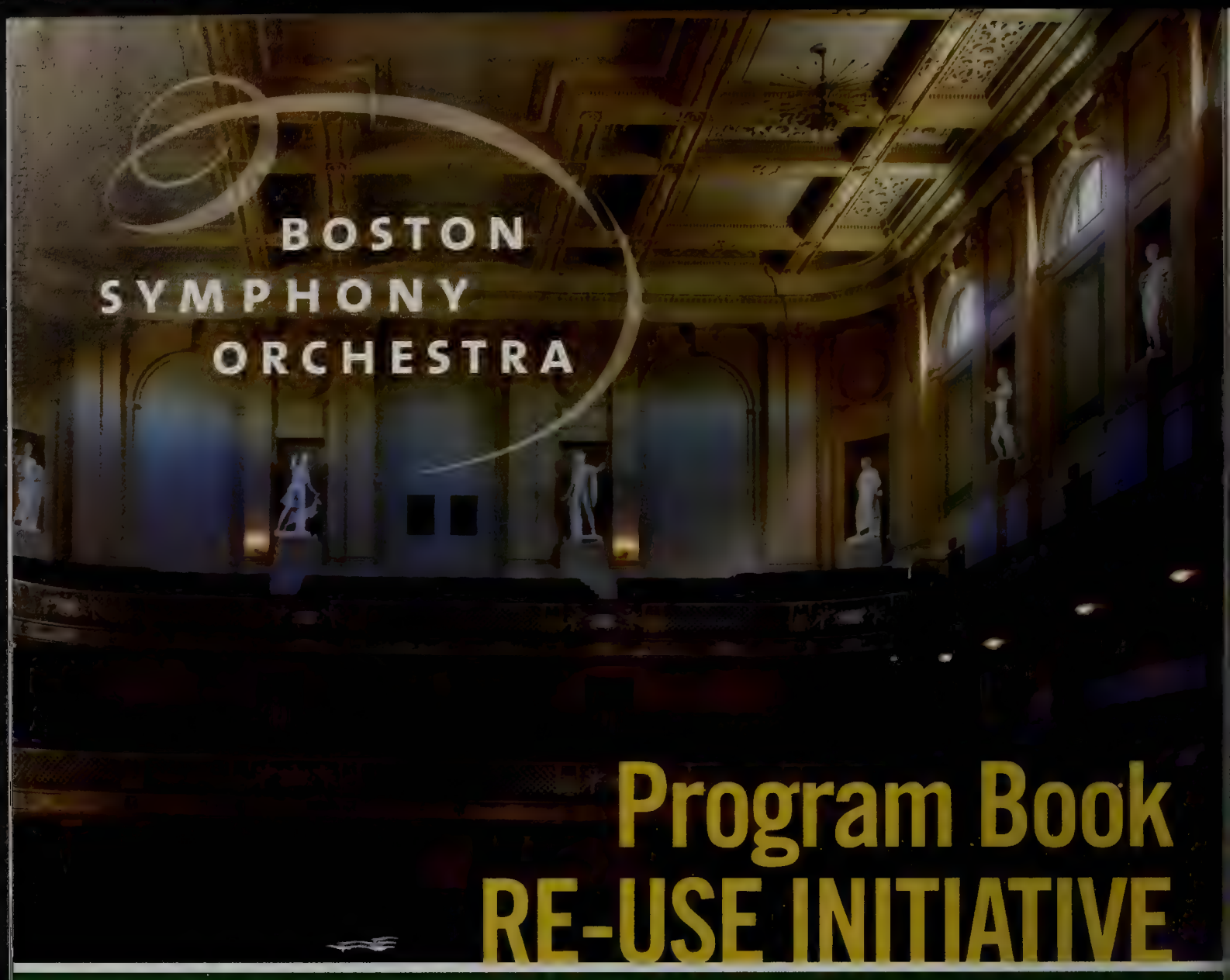
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Program Book RE-USE INITIATIVE

The BSO is pleased to begin a program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

Thank you for helping to make the BSO greener!

BSO News

Levine/BSO Recording of "Daphnis et Chloé" on BSO Classics Earns Three Grammy Award Nominations

The Boston Symphony Orchestra's live recording of Ravel's complete *Daphnis et Chloé* with James Levine conducting, and featuring the Tanglewood Festival Chorus, John Oliver, conductor—released on the orchestra's own BSO Classics label in February 2009 along with Levine-led BSO recordings of Brahms's *A German Requiem*, Mahler's Symphony No. 6, William Bolcom's Eighth Symphony for chorus and orchestra, and Bolcom's *Lyric Concerto* for flute and orchestra—has been nominated for Grammy Awards in three categories: Best Classical Recording, Best Orchestral Performance, and Best Engineered Album–Classical. All of the aforementioned releases were taken from recordings made at Symphony Hall as part of an ongoing project to record all of Maestro Levine's BSO concerts for archival purposes and possible recording consideration. *Daphnis et Chloé* dates from October 5 and 6, 2007, the opening subscription concerts of the BSO's 2007-08 season. The 52nd annual Grammy Awards are scheduled to take place on January 31, 2010, in Los Angeles. Ravel's *Daphnis et Chloé* and Brahms's *German Requiem* on BSO Classics are available both on CD at the Symphony Shop and as downloads at bso.org; the Mahler and Bolcom recordings are available only as downloads.

Also nominated for Grammy Awards in three categories this year—Best Pop Instrumental Album, Best Instrumental Arrangement, and Best Long-Form Music Video—is Chris Botti's CD/DVD "In Boston," recorded with Keith Lockhart and the Boston Pops at Symphony Hall in September 2008 and released in March 2009. The BSO has also been nominated in the category of Best Classical Contemporary Composition, for its recording of Yehudi Wyner's Pulitzer Prize-winning Piano Concerto, *Chiavi in mano*, on Bridge Records, with soloist Robert Levin and the BSO under the direction of Robert Spano.

Live Boston Symphony Orchestra Broadcasts

Please note that, with the recent acquisition of radio station WCRB by WGBH 89.7 FM, live broadcasts of Boston Symphony Orchestra concerts are no longer being aired on Friday afternoons or Saturday nights by WGBH; there will be live BSO broadcasts only on Saturday nights, on WCRB 99.5 All-Classical.

Harvard University Extension School

The Boston Symphony Orchestra is proud to welcome Harvard University Extension School as the sponsor of the 2009-10 BSO evening Open Rehearsals. As Harvard University's primary resource for continuing education for a century, Harvard Extension School offers an open and comprehensive academic curriculum, offering more than 600 courses and repre-



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senting more than 65 fields. Harvard University Extension School will also be partnering with the BSO during the 2010 Tanglewood Season as the sponsor of the "This Week at Tanglewood" lecture series. The evening Open Rehearsals of December 2 and January 6 were sponsored by Harvard University Extension School; the upcoming rehearsals on March 10 and March 24 are sponsored by Harvard Summer School.

Upcoming "Symphony+" Events

"Symphony+" is a season-long series of pre- and post-concert events designed to enhance the overall concert experience by connecting food, literature, and the performing and visual arts to BSO performances at Symphony Hall, adding an exciting new element to Boston Symphony concerts. All events at Symphony Hall are free of charge for ticket holders; off-site events require an additional charge. Ticket holders for the BSO concert of Tuesday night, January 19, are invited to a post-concert reception in Higginson Hall with that evening's soloist, violinist Nikolaj Znaider. Also available for that evening is a dinner/concert package including dinner at 5:30 p.m. at the Oak Room in the Fairmont Copley Plaza Hotel, at a cost of $90 per person. A dinner/concert package is also available for Thursday, January 28, with dinner at 5:30 p.m. at Brasserie Jo, 120 Huntington Avenue, at a cost of $84 per person. For further information on these dinner/concert packages, call SymphonyCharge at 888-266-1200. For further information about future "Symphony+" events, please visit bso.org.

Free Community Concerts

The Boston Symphony Orchestra is pleased to offer free chamber music concerts featuring members of the BSO on Sunday afternoons at 3 p.m. throughout the Boston area during the BSO season. Upcoming concerts are scheduled for Sunday, January 24, at Arts at the Armory in Somerville; Sunday, January 31, at St. Paul AME Church in Cambridge; and Sunday, February 14, at Twelfth Baptist Church in Roxbury. Admission is free, with a reservation. To reserve tickets, please call SymphonyCharge at (617) 266-1200 or 888-266-1200. For more information, visit bso.org. The Boston Symphony Orchestra's free Community Concerts are made possible by a generous grant from The Lowell Institute.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, Hugh Macdonald of Washington University in St. Louis discusses Mozart and Elgar. In the weeks ahead, BSO Assistant Director of Program Publications Robert Kirzinger discusses James MacMillan's *St. John Passion* (January 21-23), Marc Mandel discusses Elliott Carter, Berlioz, and Ravel (January 28-February 1), and Robert Kirzinger discusses Schubert, Carter, and Brahms (February 4-9). The BSO's Pre-Concert Talks are supported by New England Coffee. This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who revitalized the orchestra's program book, and laid the groundwork for the orchestra's continuing series of pre-concert talks, during his time as the BSO's Director of Publications from 1976 to 1979, and whose influence continues to be felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

Elfers Endowed Guest Artist Engagement, Saturday, January 16, 2010

Saturday evening's appearance by Nikolaj Znaider is supported by the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Trustee Bill Elfers for this generous gift in honor of his wife, Deborah. Income from this permanent fund in the BSO's endowment is designated for expenses associated with the BSO's engagement of quality guest artists performing in the BSO's subscription season.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, she has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, hosted Higginson Society events, and, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue to support the BSO generously in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Symphony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO: "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony as the world's greatest orchestra organization."

BSO Members in Concert

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present a program of chamber music featuring pianist Anton Kuerti and violinist Corey Cerovsek with members of the Concord Chamber Players on Sunday, January 31, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. The program includes Schumann's Sonata No. 1 in A Minor, Opus 105, for violin and piano, Hermann Goetz's Piano Quartet in E, Opus 6, and Brahms's Piano Quartet No. 2 in A, Opus 26. Tickets are $30 and $35, discounted for seniors and students. For more information, visit concordchambermusic.org or call (978) 371-9667.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Kodály's Duo for violin and cello, Opus 7, Schubert's String Quartet in G, D.887, and a "mystery piece" on Friday, February 5, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, February 7, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Tatiana Dimitriades, BSO violist Edward Gazouleas, and violinist Bayla Keyes. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in a program entitled "The Brahms/Vienna Connection" on Saturday, February 6, at 8 p.m. and Sunday, February 7, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program includes the Double Concerto featuring BSO members Haldan Martinson, violin, and Sato Knudsen, cello, and the Symphony No. 2. Tickets are $25 for adults and $8 for children, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

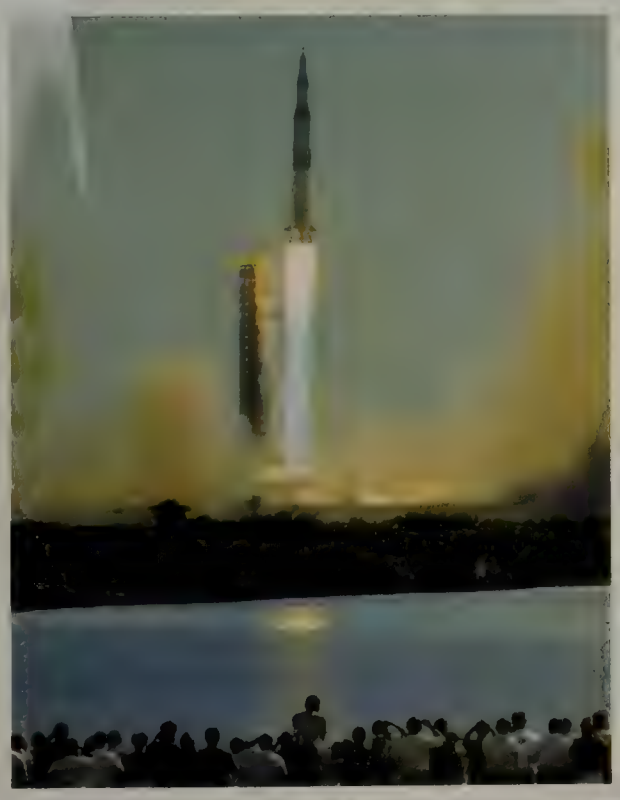
Collage New Music, founded by BSO percussionist Frank Epstein, performs on Monday, February 8, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes Arlene Sierra's *Cicada Shell*, Sebastian Currier's *Static*, Chen Yi's *...As Like a Raging Fire*, and Steven Mackey's *5 Animated Shorts*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.



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CONCORD, MASSACHUSETTS



$2,150,000. This circa 1853 Greek Revival Farmhouse is sited high on 3+ acres with pastoral vistas, superbly landscaped grounds, a Zen garden with a pond and fountain, and a heated pool. A 2-stall horse barn, paddock, pasture, and riding trails through conservation land make this an ideal equestrian property. **Brigitte Senkler / Sharon Mendosa, (978) 369-3600**

MANCHESTER-BY-THE-SEA, MASSACHUSETTS



$7,350,000. Magnificent Shingle style home overlooking Singing Beach with panoramic ocean views and gracious floor plan for entertaining. Twelve light-infused rooms, seven bedrooms including a generous master suite with private balcony. Set on 1.47 acres with a tennis court, pool, hot tub and lovely English gardens. **Laura Hall / Lynda Surdam, (978) 526-7572**

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$2,395,000. Exquisitely appointed and thoughtfully planned by Rosemont, the area's premier local builder. This 15-room home offers luxury finishes including a gourmet kitchen with adjoining breakfast room, family room and butler's pantry. Replete with high ceilings, deep moldings, and passenger elevator. **Deborah M. Gordon / Jayne Friedberg, (617) 731-2447**

BOSTON, MASSACHUSETTS



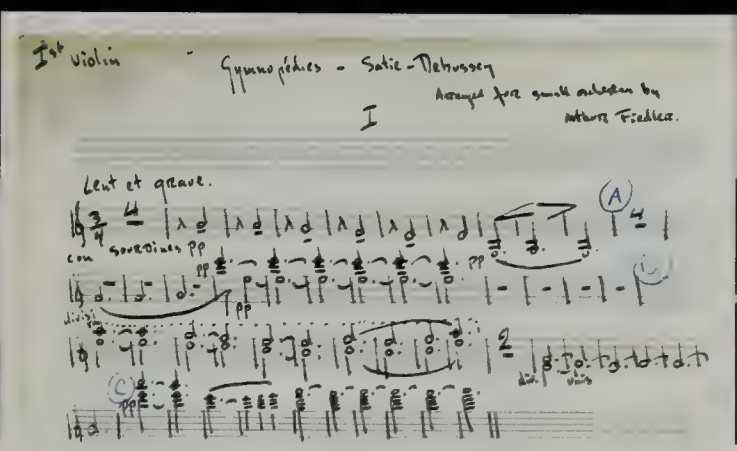
$4,195,000. The Carlton House, located at the corner of Comm. Ave and Arlington Street. This ninth-floor three-bedroom residence has been tastefully renovated and showcases skyline views. Full-service residential building offering valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

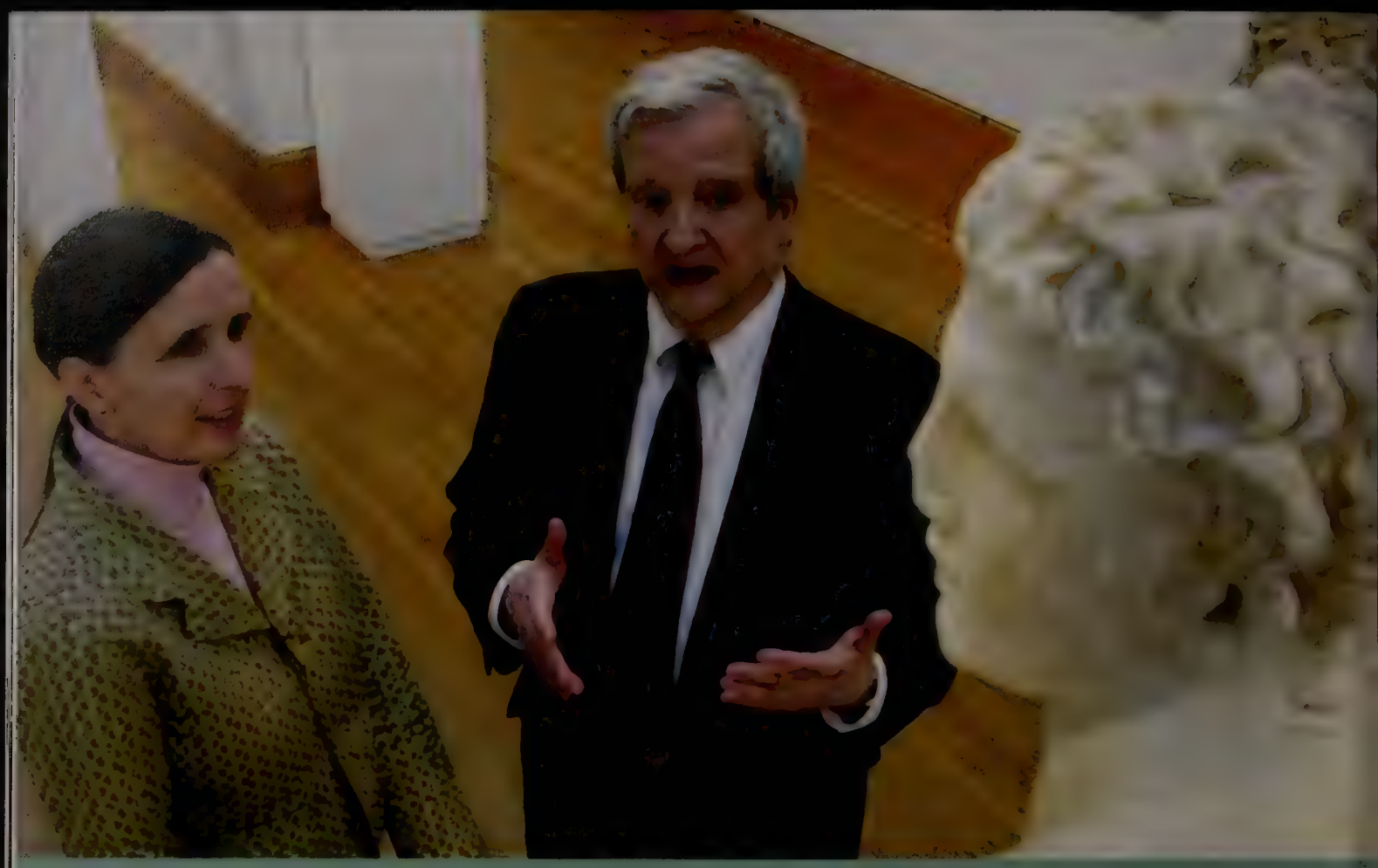
In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)



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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in



2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.

Boston Symphony Orchestra

2009–2010

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Conductor Emeritus
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photos by Michael J. Lutch

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the more than hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, a former member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides, has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

Apollo Belvedere (Rome)

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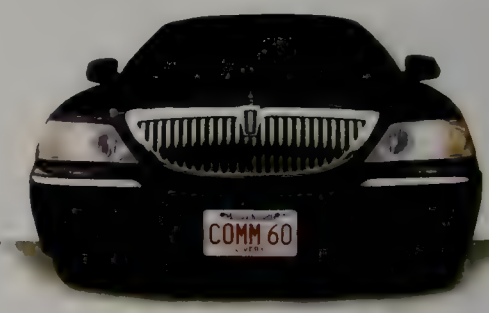
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left, Apollo Citharoedus (Rome)
right, Diana of Versailles (Paris)

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

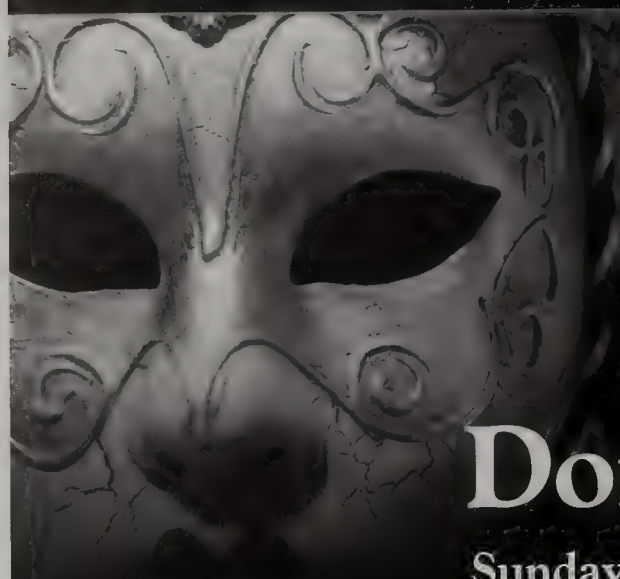
According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.

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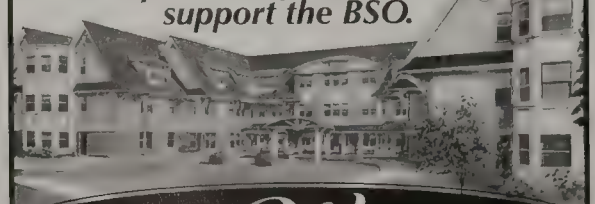
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These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured on page 31). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 29), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a 4th-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

To the left of this statue stands Diana of Versailles (see page 31), currently in the Louvre and also a copy of a 4th-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown opposite); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As late as 1947, one gentleman wrote to the former Board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> *So keep your temper, Anthony.*
> *Don't mind the people's roars.*
> *We'll drape the tables' dainty legs*
> *In cotton flannel drawers.*
> *We'll cover all those nudities*
> *That your pure nature fret,*
> *And put a bustle on the nag*
> *To hide her red rosette.*

CAROLINE TAYLOR *was on the staff of the Boston Symphony Orchestra for more than twenty-five years and is currently a BSO Trustee.*



Seated Anacreon (Copenhagen)

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden;
head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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MOZART SYMPHONY NO. 38 IN D, K.504, "PRAGUE"

Adagio—Allegro
Andante
Finale: Presto

{ INTERMISSION }

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Allegro
Andante
Allegro molto

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Wolfgang Amadè Mozart

Symphony No. 38 in D, K.504, "Prague"

JOANNES CHRISOSTOMUS WOLFGANG GOTTLIEB MOZART—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed the "Prague" Symphony on December 6, 1786, and conducted its first performance on January 19, 1787, in Prague.

THE SCORE OF THE "PRAGUE" SYMPHONY calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

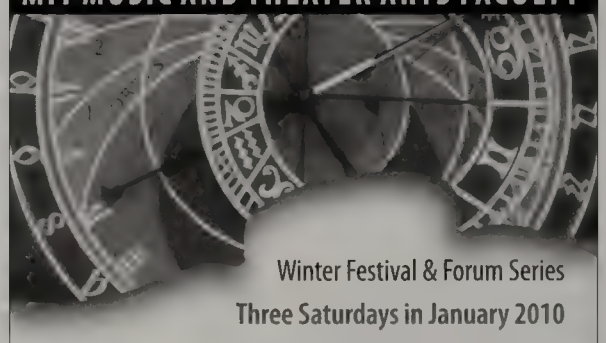
It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed

and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19, he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "*Non più andrai*" from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting

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The National Theatre in Prague, where "Don Giovanni" had its premiere in October 1787

on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart.... This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us.... It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally,

* The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.



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one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

Michael Steinberg

MICHAEL STEINBERG *was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.*

THE FIRST AMERICAN PERFORMANCE OF THE "PRAGUE" SYMPHONY *was given by the Germania Musical Society with Carl Lenschow conducting on February 2, 1850, at Carroll Hall, Baltimore.*

THE FIRST BOSTON SYMPHONY PERFORMANCE OF THE "PRAGUE" SYMPHONY *was given by Georg Henschel in January 1882, subsequent BSO performances being given by Emil Paur, Wilhelm Gericke, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Adrian Boult, Charles Munch, Erich Leinsdorf, Rafael Kubelik, Bruno Maderna, Colin Davis (at Tanglewood in 1973), Eugen Jochum, Gennady Rozhdestvensky, Christoph Eschenbach, Kurt Masur, Jiří Bělohlávek, Dennis Russell Davies, André Previn (including the most recent Tanglewood performance, on August 10, 2008), James Conlon, Hans Graf, James Levine (the most recent subscription performances, in October 2004), Sir Andrew Davis, and Donald Runnicles.*

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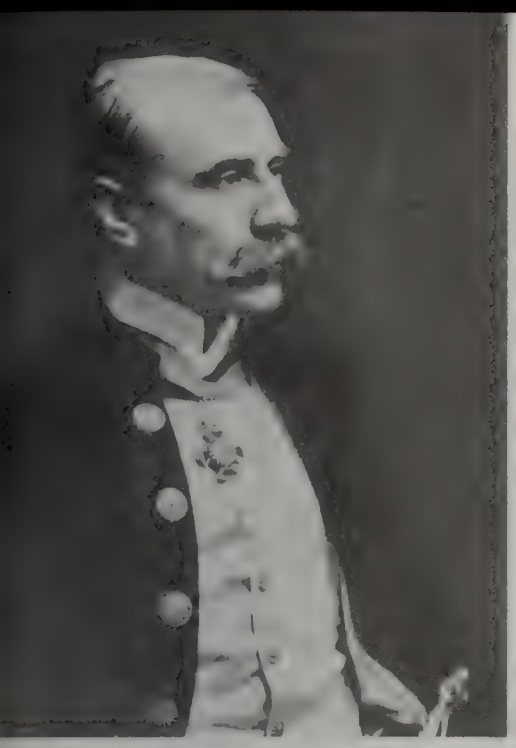
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Edward Elgar

Violin Concerto in B minor, Opus 61

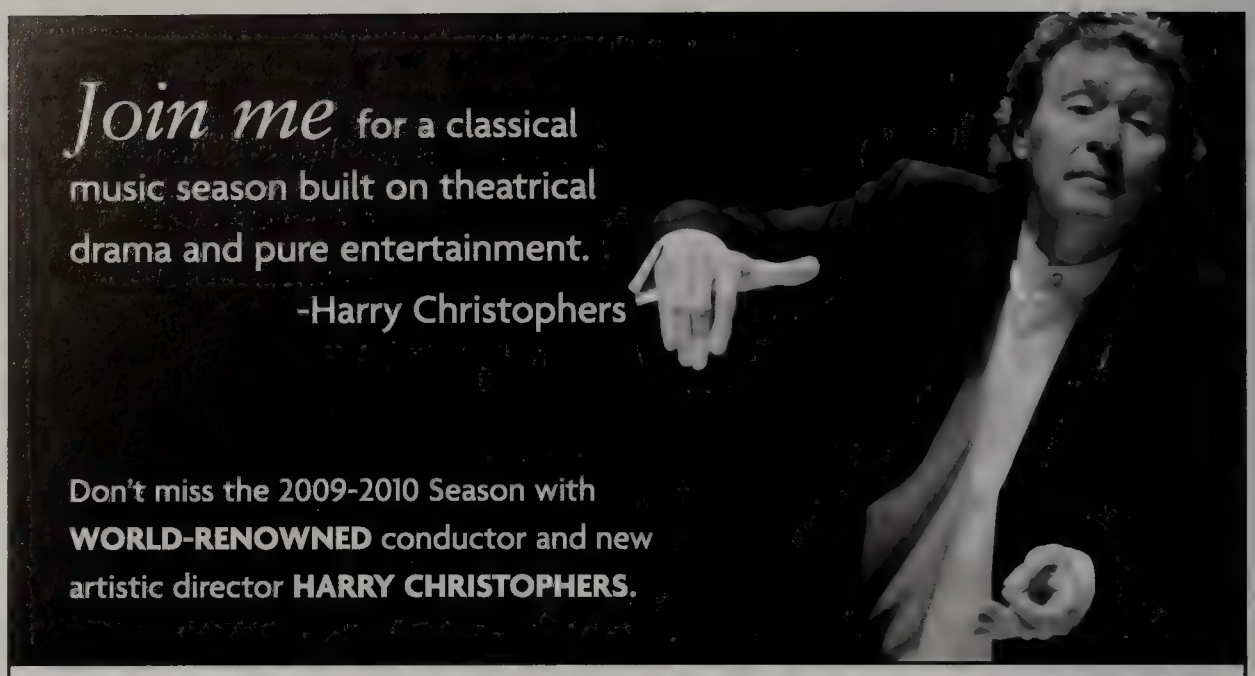
EDWARD ELGAR was born at Broadheath, Worcestershire, England, on June 2, 1857, was knighted by King Edward VII on July 4, 1904, and died in Worcester on February 23, 1934. Though sketches for the Violin Concerto date back to October 1905, he composed the work mainly between April 1909 and August 5, 1910. The score is dedicated to Fritz Kreisler, who played the first public performance, with Elgar conducting, on November 10, 1910, at a concert of the London Philharmonic Society in Queen's Hall, London. Before that there were two private hearings, with Elgar at the piano, during the 1910 Three Choirs Festival at Gloucester, the first on September 4 with W.H. Reed, who had assisted Elgar with details of the violin part, the other on September 8 with Kreisler, whose request had prompted Elgar to write the concerto.

IN ADDITION TO THE SOLO VIOLIN, the score of Elgar's Violin Concerto calls for two flutes, two oboes, two clarinets, two bassoons and optional contrabassoon, four horns, two trumpets, three trombones and optional tuba, timpani, and strings.

THE VIOLIN PLAYED BY NIKOLAJ ZNAIDER, which has been on extended loan to him since the start of 2007 (see the end of his program biography on page 65), is the 1741 Guarnerius "del Gesù" known as the "ex-Kreisler" and used by Fritz Kreisler for the world premiere of Elgar's Violin Concerto in November 1910.

The violin was Elgar's own instrument; he wrote a violin concerto for himself early on, in 1890, when he was still regarded as a minor provincial musician, but he destroyed that work almost at once. Not until he had achieved first renown, then fame, and finally recognition as probably the greatest living English composer did he compose a concerto for the violin that reached performance. By this time he was no longer playing the violin himself, but every measure of the concerto bears witness to his love for the instrument.

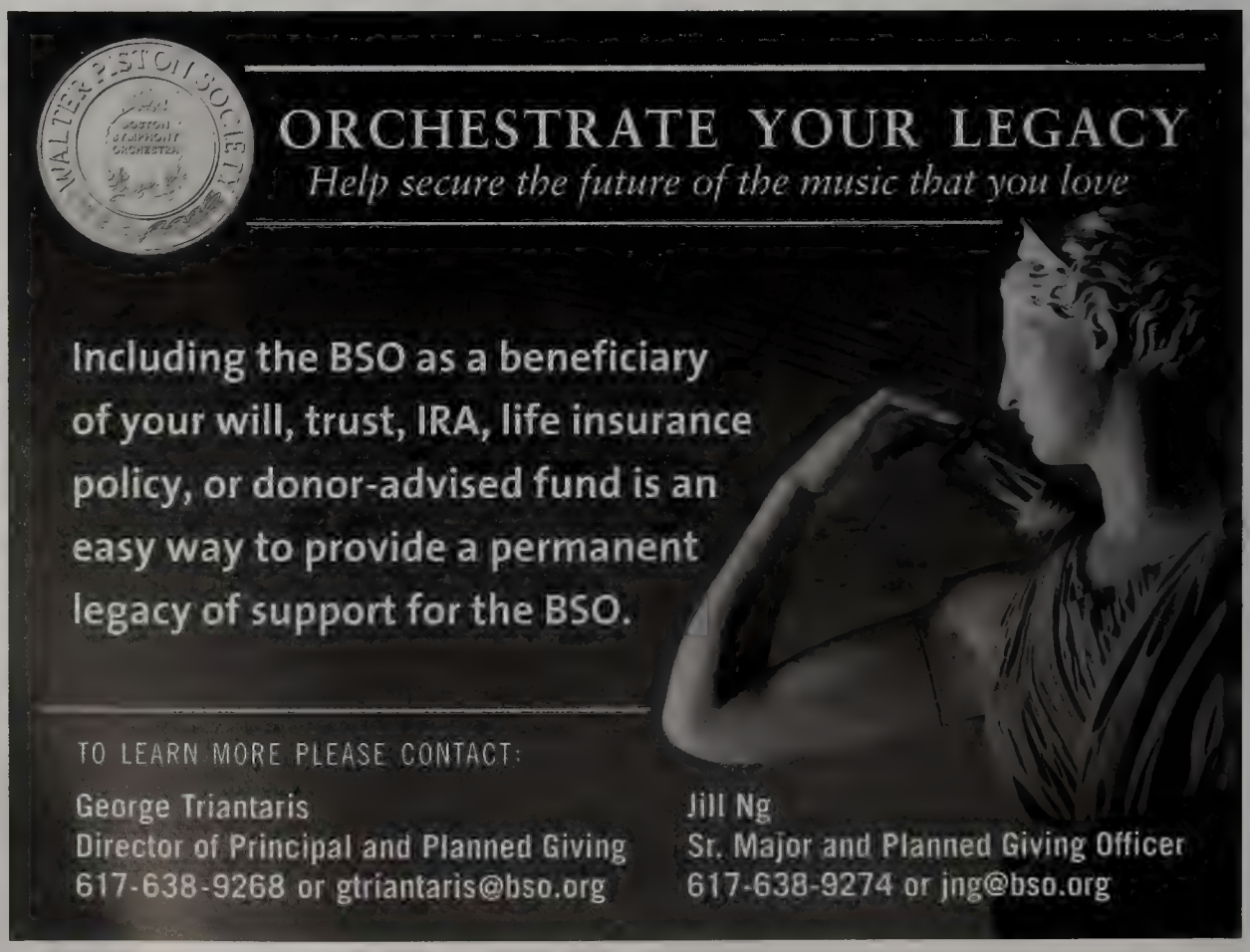
As early as June 1904 Elgar received a letter from a German conductor friend, Henry Ettling, who had visited Fritz Kreisler and found the violinist deeply immersed in the score of Elgar's oratorio *The Dream of Gerontius*, which was then just becoming known in



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Fritz Kreisler, for whom Elgar composed his Violin Concerto

Germany and overcoming its catastrophically bad first performance in England. Kreisler was highly enthusiastic about *Gerontius;* he had heard, moreover, that Elgar had composed a violin concerto, and he asked Ettling to see whether Elgar would entrust its first performance to him. This was just a hint, but by 1906 Kreisler officially asked Elgar for a concerto, and he evidently received the composer's promise to write one. But the composition took its time in coming. At first nothing came of the few sketches he penned; they were driven aside by what the composer's wife called a "great beautiful tune" that became the opening of Elgar's First Symphony. Once that had been completed and performed—with enormous success—late in 1908, Elgar could get back to the concerto.

In the spring of 1909 Elgar and his wife made their usual pilgrimage to Italy and stayed at Careggi, near Florence, while an American friend, Julia Worthington, was nearby at the Villa Silli. Here Elgar wrote a number of part-songs, but only after he returned home to Hereford could he get down to really serious work. He considered the possibility of a Falstaff opera (in the end turning his sketches into an elaborate symphonic poem), and also began going over old and unused symphony sketches, considering the notion of a second symphony. But on August 19 his wife wrote in her diary, "E. possessed with his music for the Vl. Concerto." He worked on it as best he could through his official duties in the fall. By now, as a well-known composer, he was expected to take part in any number of music festivals, and not until early 1910 did he get back to serious work on the concerto. In January he was staying at the home of friends in Hertfordshire, and one of the guests was a professional violinist who tried over parts of the growing work at Elgar's request, but the only result was to make the composer grow doubtful and despondent about the effect.

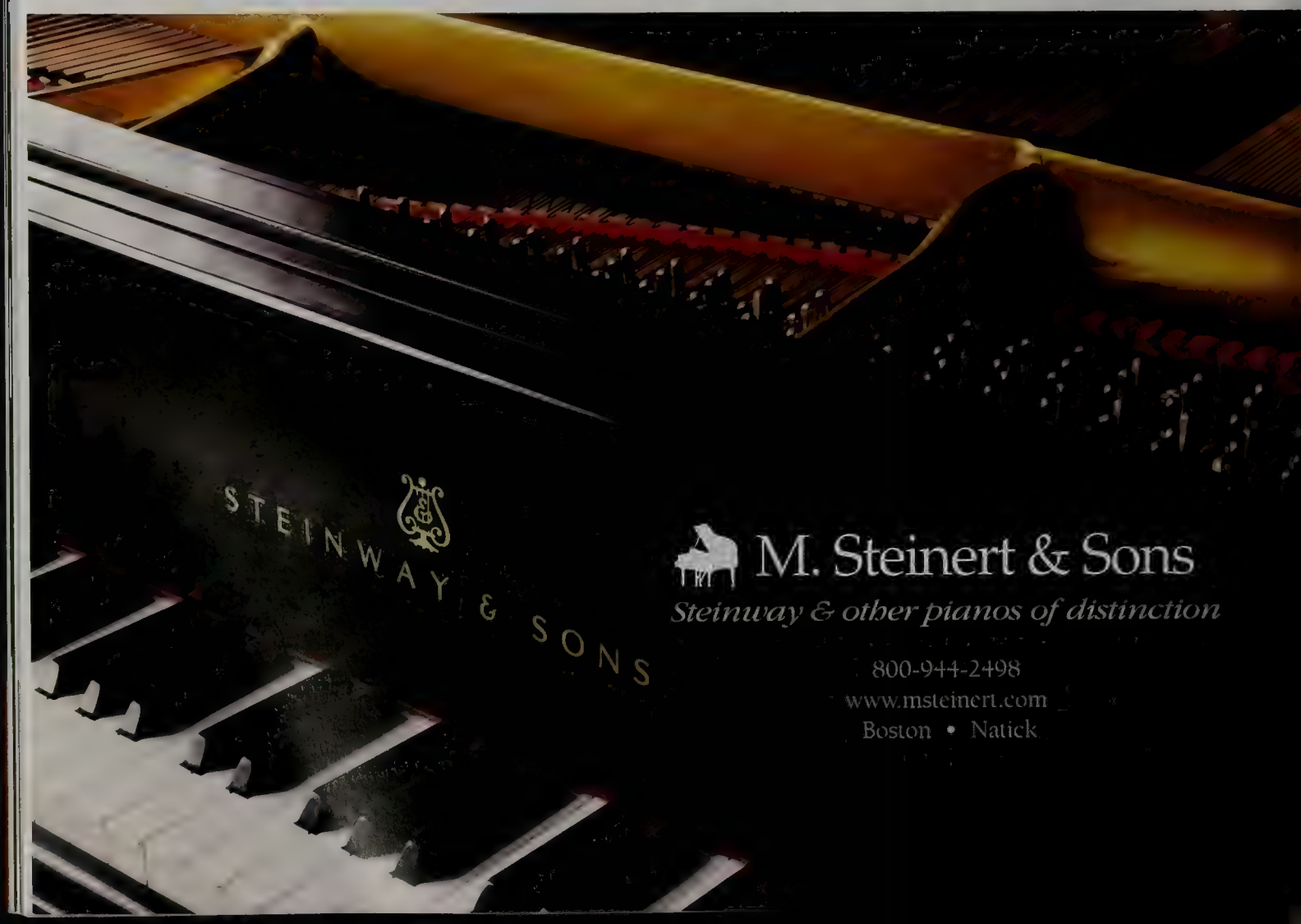
In March the Elgars moved to a flat in London. One spring day, while strolling in Regent Street, he encountered W.H. "Billy" Reed, a member of the London Symphony Orchestra and later its concertmaster. Elgar asked him to come over to help out with fingerings and other details of the concerto. (Reed became one of Elgar's closest friends, and later



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A portrait, by her father, of Alice Stuart-Wortley, nicknamed "Windflower" by Elgar, and who likely served as inspiration for the Violin Concerto

described this encounter in his own book about the composer.) By the beginning of June, Elgar had nearly finished the first two movements (the slow movement being written mostly while visiting a home owned by another close friend, Frank Schuster), and he returned to Plâs Gwyn, his home in Hereford, to work away at the finale, regularly summoning Reed up from London to play over new passages. Of the work's ending, Elgar wrote on June 16 to his friend Alice Stuart-Wortley: "I have made the end serious & grand & have brought in the real inspired themes from the 1st movement.... I did it this morning... the music sings of memories & hope." By July he had finished the drafting of the concerto and began working out the orchestration. In September, he and Reed gave a private reading of the new work at a party given by Schuster for a group of friends attending the Gloucester Festival.

From at least 1906, Elgar had intended the concerto for Kreisler, who in November 1909 had told a reporter, "Sir Edward Elgar promised me a concerto three years ago. When he writes one it will be a labour of love rather than profit. But I can't get the first note out of him." Ironically, the concerto was growing apace even as he made that statement; by July 1910 he had his first chance to see the work, after which Elgar wrote to Schuster: "That last movement is good stuff! Kreisler saw it on Friday & is delighted." The premiere, which Elgar himself conducted, was an enormous success, though people who knew the soloist and conductor well could observe signs of nervousness. Reed, who was playing the orchestra that night, declared that he was "thrilled beyond words, and so was the whole audience."

Elgar was exceptionally fond of puzzles, rebuses, anagrams, puns, and other sorts of verbal mystification; and the score of the Violin Concerto bears one of these. The work is dedicated to Fritz Kreisler, but the score is inscribed with a Spanish quotation: "*Aquí está encerra el alma de.....*" ("Here is inscribed the soul of....." Since Elgar knew perfectly well that three periods are the normal typographical indication for an ellipsis, he evidently

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intended something specific by the five periods that he wrote on his score—they almost certainly signify a five-letter name. Mrs. Richard Powell (the "Dorabella" of Elgar's *Enigma* Variations) described in her book on Elgar that the composer's wife told her, in a confidence not broken for forty-five years, that the five dots stood for the name of the American friend, Julia Worthington, who had lived near the Elgars on their visit to Careggi in 1909.

But Michael Kennedy's *Portrait of Elgar* brings together a great deal of evidence strongly suggesting that the "soul" of the concerto was really another woman, also a close friend of the composer's, Alice Stuart-Wortley, the daughter of the painter Sir John Millais. Few letters survive to document Elgar's friendship with Julia Worthington, but there are more than 400 letters, dating over many years, between Elgar and Alice. Their friendship was a deep one, built on mutual regard, Alice's deep understanding of Elgar's music, and his appreciation of her musicianship. In his typical way, Elgar gave her the nickname "Windflower," and as he was working on the concerto in April 1910 he wrote to her, "I have been working hard at the windflower themes—but all stands still until you come and approve." A day later he complained that his tunes were not yet "windflowerish." Many times Elgar referred to "your" concerto in his letters to her, and it is clear that he was especially eager for her to like the piece. Most convincing of all, perhaps, is the existence of a sheet of her notepaper on which Elgar wrote, with the date September 22, 1910, the Spanish quotation that he put at the head of the score.

It is worth pointing out that the deep affection Elgar and Alice Stuart-Wortley felt for one another did not involve disloyalty to their spouses. Indeed, Alice Elgar wrote many warm letters to "my dearest namesake," and Elgar gave Charles Stuart-Wortley some of the earliest sketches for the Violin Concerto. All four were longtime friends. Elgar's close friendship with Alice Stuart-Wortley (and, for that matter, with Julia Worthington) is part of the overall picture of the man, who idealized women and drew some of his musical inspiration from a romantic idea of their beauty and worth. Its significance is particularly marked in the Violin Concerto, where the word "Windflower" seems singularly appropriate for some of the delicate turns of thematic ideas.

The photographic images we have of Elgar—tall and lean, dressed with military precision, well-trimmed moustache, and all—have left a mental image of the composer who stands as the epitome of British imperialism, an image confirmed for many people by the evident patriotic fervor of such well-known works as the *Pomp and Circumstance* marches. In 1934, Constant Lambert's brilliant, highly opinioned book *Music Ho!* attacked Elgar's music for "an almost intolerable air of smugness, self-assurance and autocratic benevolence"—a view that must reflect only a tiny portion of his music, and the least important part at that. No one who has listened closely to the three great symphonic scores of Elgar's climactic years—the two symphonies and the Violin Concerto—can fail to hear the elegiac strain that predominates over all. Far from being tub-thumping paeans to imperialistic glories, all of these works cover a range from vigor and energy to depression, they attempt to conceal moments of doubt, they long for the peace of vanished

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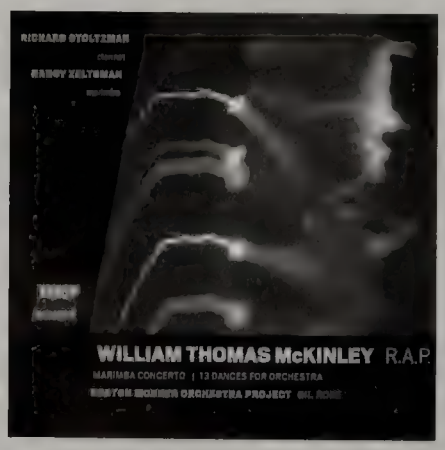


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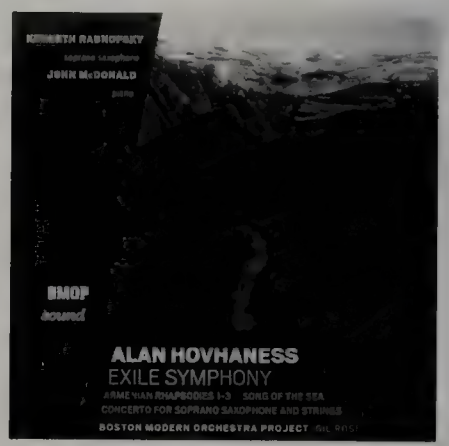
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Elgar with the young Yehudi Menuhin, who was soloist in Elgar's 1932 recording of the Violin Concerto

days, they express the gamut of emotions with a rare directness and immediacy.

Even more than the two symphonies, the Violin Concerto expresses its message with an intimacy all the more remarkable for the substantial scale on which the music is presented. Elgar was always the master of expressive rubato, the slight momentary hesitation that emphasizes the meaning of a note just *so*; but nowhere do constant changes of tempo, tiny nuances, play a more important role than here. And this, too, makes the concerto seem more personal, as if reflecting the ebb and flow of an individual's emotions. These minute subtleties of tempo and expression require the greatest imagination and concentration from the violinist, who changes moods with the speed of an operatic singer.

The first movement begins with a substantial orchestral statement that presents an entire series of short musical ideas which grow into spacious paragraphs welded together by musical relationships among the themes. All of the essential material is presented at the outset, though Elgar makes his ideas grow and change character throughout the movement—in particular one rising figure that becomes the real "Windflower" melody of the secondary theme.

The slow movement, in the very distant key of B-flat, is filled with music of the utmost intimacy. The orchestra begins with eight measures of a simple melody. When it begins to repeat the theme, the solo violin enters, not as a dominating force, but ruminating inside the texture. A new theme (which will recur in the last movement) begins the harmonic movement away from the home key to a climax in D-flat, where the first theme of the movement is heard again briefly before moving on to the key of D. Here the soloist introduces a new figure, an expressive march-like idea answered in the full orchestra, which is directed to play "*Nobilmente*" ("nobly"), Elgar's favorite performance indication. From this point the harmony quickly circles home for varied restatements of all the thematic ideas.

The finale is highly dramatic from the soloist's entry at the outset with a series of rising

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turns that reestablish the home key of the concerto before leading to a prominent march theme in D major, the principal idea of the movement. The general shape of exposition and recapitulation is easy enough to follow, but what comes next is a surprise. As an orchestral fortissimo fades away into the depths, the solo violin soars upward, trilling, to a high F-sharp. Now begins, strictly speaking, the coda of the movement and of the concerto. Softly the strings quote a theme from the second movement (adapted in tempo to the Allegro of the finale). This grows from the lower ranges upward to another climax, out of which the finale's themes burst forth with renewed energy, evidently ready to conclude the concerto in a glorious wash of B major.

But suddenly the music fades away into the minor and we begin the most original and remarkable passage in the concerto, the "accompanied cadenza." The soloist ponders themes from the first movement. Against this, the muted strings are ordered to "thrum," Elgar's word for a simple but magical effect: rapidly moving the soft part of three or four fingers across the strings. This sustains a transparent harmonic mist against which the violin may sing its plaintive song of retrospection. After one last unaccompanied solo passage (one that, according to Billy Reed, nearly moved Elgar to tears as they worked out its details), the entire work seems about to begin again when suddenly, in a burst of energy, the introduction to the finale returns, and with a last glance at the borrowed theme from the second movement and the principal themes of the finale, the concerto closes in glory.

This is not the glory of conquest but a victory won over self after inner study and the achievement of new understanding. As Elgar wrote to Frank Schuster while completing the orchestration in July 1910, "The world has changed a little since I saw you I think—it is difficult to say how but it's either larger or smaller or something.... This Concerto is *full* of romantic feeling—I should have been a philanthropist if I had been a rich man—I *know* the feeling is human and right—vainglory!" And his words to Alice were equally on the mark: "The music sings of memories & hope."

Steven Ledbetter

STEVEN LEDBETTER *was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.*

THE AMERICAN PREMIERE OF ELGAR'S VIOLIN CONCERTO *was given by the Chicago Symphony Orchestra, Frederick Stock conducting, on December 8, 1911, with violinist Albert Spalding.*

THE FIRST BOSTON SYMPHONY PERFORMANCE *of Elgar's Violin Concerto featured Jascha Heifetz as soloist, in a Pension Fund concert led by Serge Koussevitzky on January 7, 1934. The next BSO performance—the orchestra's only Tanglewood performance of the concerto—took place more than thirty years later, on July 29, 1967, with soloist Shmuel Ashkenasi and conductor Rafael Kubelik. The BSO's only other previous performances all featured former BSO concertmaster Joseph Silverstein—with Colin Davis conducting in October 1972 in Boston and Providence, and with Seiji Ozawa in March 1984.*

All the bigwigs.



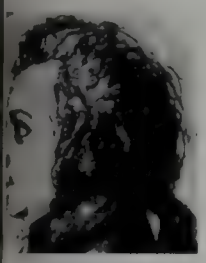
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To Read and Hear More...



The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Peter Gay's *Mozart* is a concise, straightforward introduction to the composer's life, reputation, and artistry (Penguin paperback). *The Cambridge Mozart Encyclopedia*, edited by Cliff Eisen and Simon Keefe, is an important recent source of information (Cambridge University paperback). For deeper delving, there are also Stanley Sadie's *Mozart: The Early Years, 1756-1781* (Oxford); Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791*, which provides a full picture of the composer's final decade (HarperPerennial paperback); Julian Rushton's *Mozart: His Life and Work*, in the "Master Musicians" series (Oxford); Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest paperback), and *Mozart's Women: His Family, his Friends, his Music*, by the conductor Jane Glover (HarperCollins). Stanley Sadie's Mozart article from the 1980 Grove Dictionary was published separately as *The New Grove Mozart* (Norton paperback). The revised entry by Sadie and Cliff Eisen from the 2001 Grove was published separately as a new *New Grove Mozart* (Oxford paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). Other helpful sources include *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer); Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception*, which provides a detailed survey of Mozart's works in the genre (Oxford paperback), and *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, edited by Neal Zaslaw and William Cowdery (Norton). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). Michael Steinberg's note on the *Prague* Symphony is in his program note compilation *The Symphony–A Listener's Guide* (Oxford paperback).

Sir Colin Davis has recorded Mozart's *Prague* Symphony with the Dresden Staatskapelle (Decca, a five-disc set of symphonies 28-41). Other recordings of varying vintage (listed alphabetically by conductor) include Daniel Barenboim's with the English Chamber Orchestra (EMI), Benjamin Britten's also with the English Chamber Orchestra (Decca), James Levine's with the Vienna Philharmonic (Deutsche Grammophon), and Sir Charles Mackerras's with the Prague Chamber Orchestra (Telarc).

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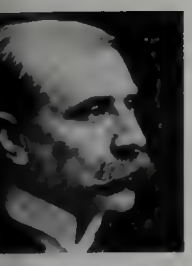
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Among the most important studies of Elgar and his music is Michael Kennedy's *Portrait of Elgar* (Oxford). Kennedy is also the author of *The life of Elgar* in the series "Musical lives" (Cambridge University paperback) and of the compact BBC Music Guide on *Elgar Orchestral Music* (University of Washington paperback). Another big biography is Jerrold Northrop Moore's *Edward Elgar: A Creative Life* (Oxford). Moore has also edited *Edward Elgar: Letters of a Lifetime* (Oxford) and produced a discography of Elgar's work as a conductor, *Elgar on Record: The Composer and the Gramophone* (out of print). The recent and expensive *Edward Elgar, Modernist* by J.P.E. Harper Scott, published in 2006, is described as "the first full-length analytical study of Edward Elgar's music" ("Music in the 20th Century," volume 20, Cambridge University Press). From 2007, and much more affordable, is *Edward Elgar and his World*, a compilation of essays originating from the Bard Music Festival and edited by Byron Adams (Princeton University paperback). Also from 2007 is *Elgar: An Anniversary Portrait*, a valuable collection of essays assembled and introduced by Nicholas Kenyon (Continuum). Diana McVeagh's Elgar article from The New Grove (1980) was included in *The New Grove Twentieth Century English Masters* along with those on Britten, Delius, Holst, Tippett, Vaughan Williams, and Walton (Norton paperback). McVeagh's article was retained, with some revisions, for the 2001 edition of Grove. Ian Parrott's *Elgar* is part of the "Master Musicians" series (Dent). Much older books include recollections by the violinist W.R. Reed (who assisted the composer with the solo part in the Violin Concerto) in *Elgar As I Knew Him* (Oxford) and by two of the composer's friends: *Edward Elgar: Memories of a Variation* by Mrs. Richard Powell, the "Dorabella" of Elgar's *Enigma* Variations (Methuen), and *Edward Elgar: The Record of a Friendship* by Rosa Burley, headmistress of the school where he taught for a while (Barrie & Jenkins). Michael Steinberg's compilation volume *The Concerto–A Listener's Guide* includes his program note on the Violin Concerto (Oxford paperback). Donald Francis Tovey's essay on the Violin Concerto is among his *Essays in Musical Analysis* (Oxford).

Nikolaj Znaider's recording of the Elgar Violin Concerto with Sir Colin Davis and the Dresden Staatskapelle is due for release this month (RCA Red Seal). Sir Colin previously recorded the concerto with Hilary Hahn and the London Symphony Orchestra (Deutsche Grammophon). Elgar himself led a recording of his Violin Concerto with Yehudi Menuhin and the London Symphony Orchestra in 1932 (EMI "Great Recordings of the Century," with Elgar's 1926 recording of the *Enigma* Variations with the Royal Albert Hall Orchestra). Two recent recordings drawn from live performances are Gil Shaham's with David Zinman and the Chicago Symphony Orchestra (Canary Classics) and James Ehnes's with Sir Andrew Davis and the Philharmonia Orchestra (Onyx). Other noteworthy recordings include two featuring Nigel Kennedy, first with Vernon Handley and the London Philharmonic (EMI "Great Recordings of the Century"), later with Simon Rattle and the City of Birmingham Symphony Orchestra (EMI); Itzhak Perlman's with Daniel Barenboim and the Chicago Symphony Orchestra (Deutsche Grammophon), and Jascha Heifetz's with Sir Malcolm Sargent and the London Symphony Orchestra (RCA, monaural, recorded in 1949).

Marc Mandel

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Guest Artists



Sir Colin Davis

Sir Colin Davis is President of the London Symphony Orchestra and Honorary Conductor of the Dresden Staatskapelle. Last season Sir Colin conducted the Bayerischer Rundfunk Orchester, returned to London for Humperdinck's *Hansel and Gretel* at the Royal Opera House, and conducted Berlioz's *Béatrice et Bénédict* with the Orchestre National de France. Also last season he led Beethoven's Ninth Symphony with the Royal Academy of Music and the Guildhall students at the Barbican, an encore performance of James MacMillan's *St. John Passion* with the Royal Concertgebouw in Amsterdam, and concerts with the Cleveland Orchestra and Boston Symphony Orchestra. Sir Colin Davis has recorded widely with Philips, BMG, and Erato. Recent releases on LSO Live include James MacMillan's *St. John Passion*, Handel's *Messiah*, Mozart's Requiem, Berlioz's *Benvenuto Cellini*, and Tippett's *A Child of Our Time*. Sir Colin has been awarded international honors by Italy, France, Germany, and Finland, and was named a Member of the Order of the Companions of Honour in the Queen's Birthday Honours in 2001. His recording of Sibelius's *Kullervo* received a *BBC Music Magazine* Award in April 2007, and he was given the Yehudi Menuhin Prize for working with young people by the Queen of Spain in 2003. During his career Sir Colin conducted the BBC Scottish Symphony Orchestra, moved on to Sadler's Wells Opera House in 1959, and spent four years as chief conductor of the BBC Symphony Orchestra from 1967 to 1971. He became music director of the Royal Opera House, Covent Garden, in 1971 and principal guest conductor of the Boston Symphony Orchestra in 1972. Sir Colin spent the years 1983 to 1992 with the Bavarian Radio Symphony Orchestra, was principal guest conductor of the New York Philharmonic from 1998

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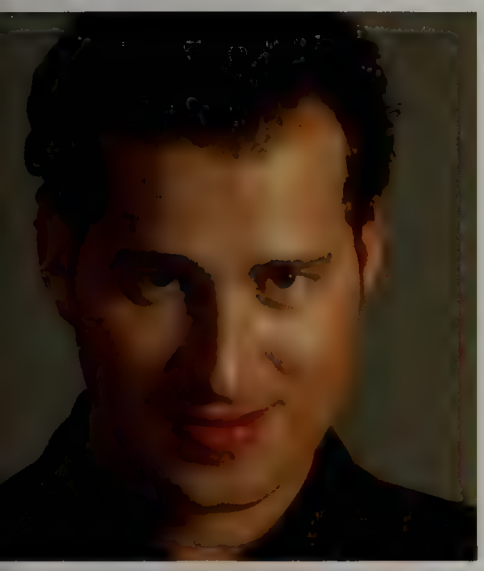
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to 2003, and has been honorary conductor of the Dresden Staatskapelle since 1990. He was principal conductor of the LSO from 1995 to 2006. Sir Colin Davis was born in Weybridge, Surrey, in 1927. He made his Boston Symphony Orchestra debut in February 1967, was the BSO's principal guest conductor from 1972 to 1984, and returned to the BSO podium (for the first time since 1984) in November 2003. He has returned for further subscription concerts each season since October 2005, leading music of Mozart, Tippett (*A Child of Our Time*), Haydn, Vaughan Williams, Beethoven, Schubert, Elgar (*The Dream of Gerontius*), and, most recently, in April/May 2009, the final program of the BSO's 2008-09 season (Mozart's C major piano concerto, K.503, with Imogen Cooper, and Berlioz's *Te Deum*).



Nikolaj Znaider

Making his Boston Symphony Orchestra debut this week, Nikolaj Znaider is not only celebrated as one of today's foremost violinists, but is also fast becoming one of his generation's most versatile artists, uniting his talents as soloist, conductor, and chamber musician. He has already been reengaged to conduct the Orchestra of the Mariinsky Theater in St. Petersburg, the Dresden Staatskapelle, and the Russian National Orchestra. Forthcoming seasons will bring conducting debuts with such orchestras as the Munich Philharmonic, Czech Philharmonic, Orchestre Philharmonique de Radio France, the Swedish Radio Symphony Orchestra, Halle Orchestra, and the Bergen Philharmonic. Since the 2008-09 season he has been principal guest conductor of the Swedish Chamber Orchestra. As a soloist, Mr. Znaider regularly appears with the world's leading orchestras and conductors including Daniel Barenboim, Sir Colin Davis, Valery Gergiev, Lorin Maazel, Zubin Mehta, Christian Thielemann, Mariss Jansons, Charles Dutoit, Christoph von Dohnányi, Iván Fischer, and Gustavo Dudamel. In recital and chamber music he appears at all the major concert halls. In 2008-09 the London Symphony Orchestra presented an "Artist Portrait" of Znaider, encompassing three concerto performances, a chamber recital with the LSO Chamber Ensemble, and an interview broadcast live on the internet. In 2011-12 he will present a "Carte Blanche" series at the Musikverein in Vienna. An exclusive RCA Red Seal recording artist, Mr. Znaider recently added to his discography the

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Brahms and Korngold violin concertos with the Vienna Philharmonic and Valery Gergiev. His award-winning recordings of the Beethoven and Mendelssohn concertos with Zubin Mehta and the Israel Philharmonic, and of Prokofiev's Violin Concerto No. 2 and Glazunov's concerto with Mariss Jansons and the Bayerische Rundfunk, have been greeted with great critical acclaim, as was his release of Brahms's complete works for violin and piano with Yefim Bronfman. For EMI Classics he has recorded the Mozart piano trios with Daniel Barenboim and the Nielsen and Bruch concertos with the London Philharmonic. Passionate about the education of musical talent, Nikolaj Znaider was artistic director for ten years of the Nordic Music Academy, an annual summer school he founded with the vision of creating conscious and focused musical development based on quality and commitment. Nikolaj Znaider plays the "ex-Kreisler" Guarnerius "del Gesù" 1741, on extended loan to him by the Royal Danish Theater through the generosity of the Velux Foundations and the Knud Højgaard Foundation. His recent recording of Elgar's Violin Concerto with Sir Colin Davis and the Dresden Staatskapelle for RCA (released this month) and his performances of the work this year—using the same instrument played by Fritz Kreisler in the world premiere—mark the 100th anniversary of the concerto's first performance in November 1910.

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Next Program...

Thursday, January 21, 8pm
Friday, January 22, 8pm
Saturday, January 23, 8pm

SIR COLIN DAVIS conducting

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PART I

1. The Arrest of Jesus
2. Jesus before Annas and Caiaphas. Peter disowns him.
3. Jesus before Pilate
4. Jesus is condemned to death

{ I N T E R M I S S I O N }

PART II

5. The Crucifixion
6. Christ's garments divided
7. Jesus and his Mother
8. The Reproaches
9. The death of Jesus
10. Sanctus immortalis, Miserere nobis

CHRISTOPHER MALTMAN, BARITONE
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

PRE-CONCERT TALKS BY BSO ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS ROBERT KIRZINGER

Sir Colin Davis's second week of concerts this season is devoted to the Scottish composer James MacMillan's *St. John Passion*, a new work co-commissioned by the London Symphony Orchestra, the BSO, the Royal Concertgebouw Orchestra of Amsterdam, and the Rundfunkchor Berlin. Sir Colin requested this major work from one of his favorite contemporary composers in part to commemorate the conductor's own 80th birthday; he led the premiere in London in April 2008. The piece is a large-scale work in two parts for chorus, orchestra, and baritone solo, building on the great traditional Passion settings of Bach in a dramatic setting, both traditional and modern, of the Passion narrative from the Gospel of John. These are the American premiere performances.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday 'D' January 21, 8-10:05
Friday Evening January 22, 8-10:05
Saturday 'A' January 23, 8-10:05

SIR COLIN DAVIS, conductor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MACMILLAN *St. John Passion* (American premiere; BSO co-commission)

Thursday, January 28, 10:30am (Open Rehearsal)
Thursday 'B' January 28, 8-10:15
Friday 'A' January 29, 1:30-3:45
Saturday 'B' January 30, 8-10:15

JAMES LEVINE, conductor
PIERRE-LAURENT AIMARD, piano
STEVEN ANSELL, viola

CARTER *Dialogues*, for piano and orchestra
BERLIOZ *Harold in Italy*, for viola and orchestra
RAVEL Piano Concerto for the left hand
RAVEL *Daphnis et Chloé*, Suite No. 2

Programs and artists subject to change.



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Thursday 'D' February 4, 8-9:55
Friday 'A' February 5, 1:30-3:25
Tuesday 'C' February 9, 8-9:55

JAMES LEVINE, conductor
ELIZABETH ROWE, flute

SCHUBERT Music from *Rosamunde*
CARTER Flute Concerto (American premiere; BSO co-commission)
BRAHMS Symphony No. 4

Thursday, February 11, 10:30am (Open Rehearsal)
Thursday 'A' February 11, 8-10:15
Friday Evening February 12, 8-10:15
Saturday 'B' February 13, 8-10:15

JAMES LEVINE, conductor
RENÉE FLEMING, soprano

BERG Three Pieces for Orchestra
STRAUSS Four Last Songs
MAHLER Symphony No. 4

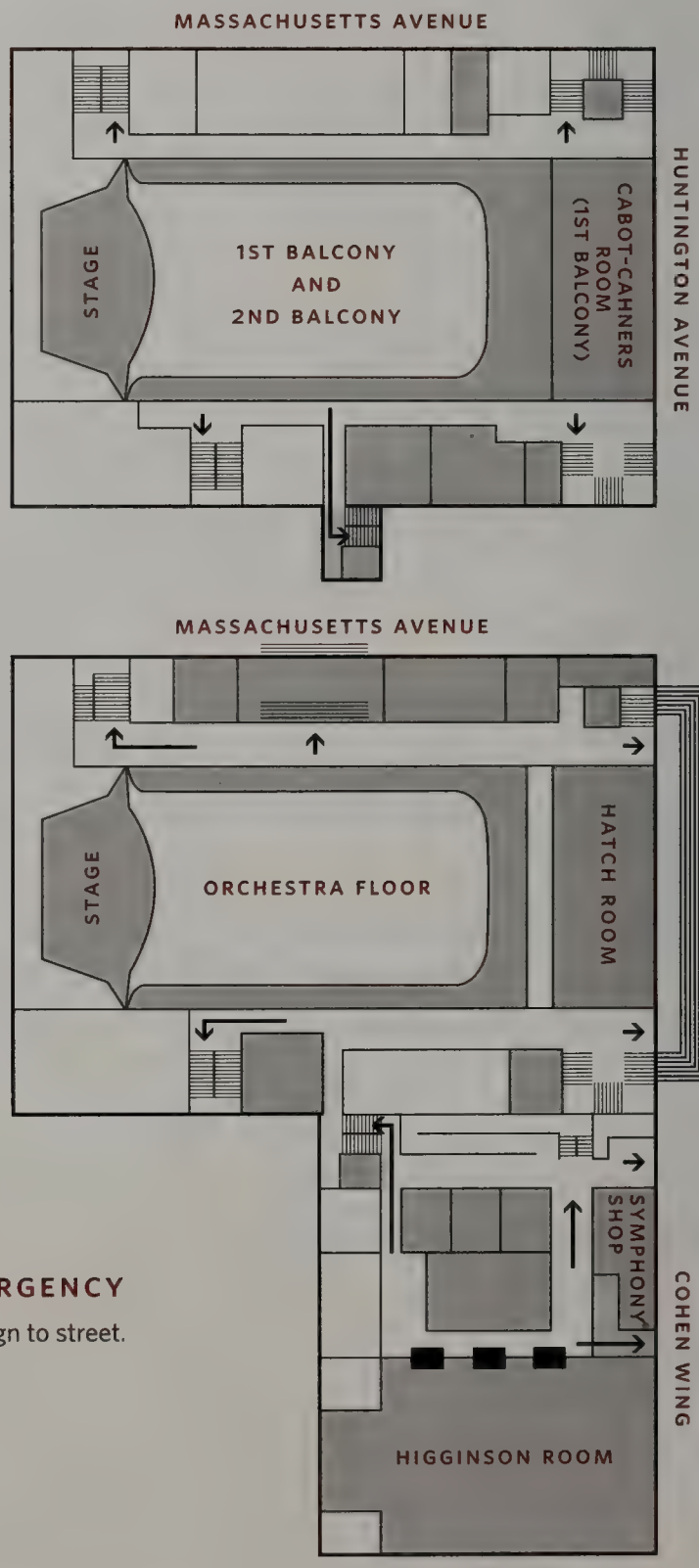
Thursday 'C' February 18, 8-9:55

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM Symphony No. 6, *Pastoral*; Symphony No. 7

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

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In consideration of our patrons and artists, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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Rush Seats: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $9 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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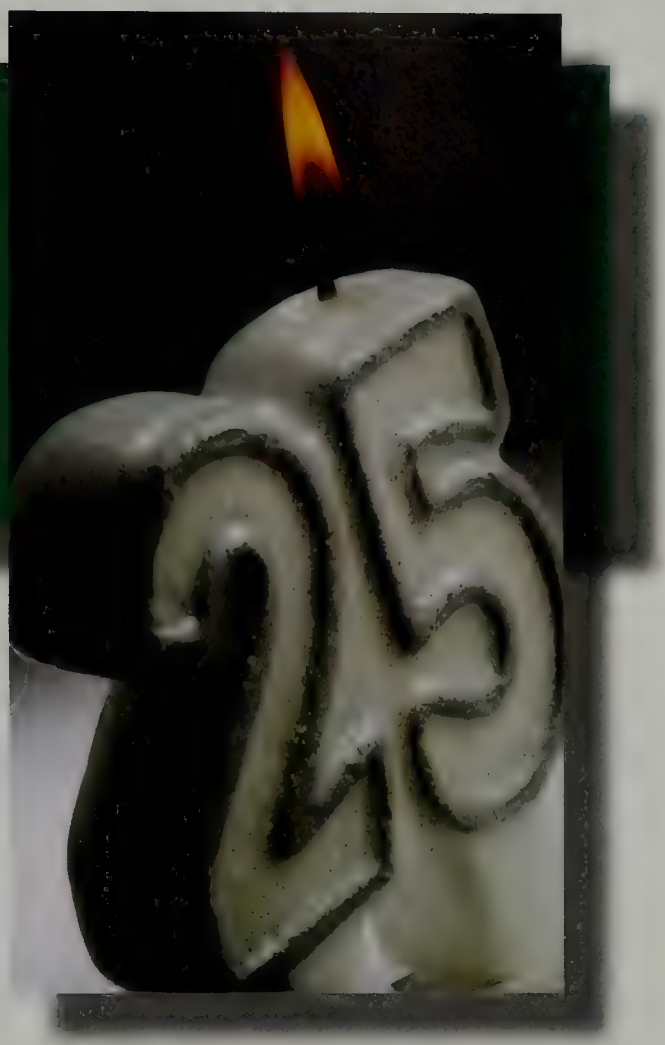
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129th Season, 2009-2010

CHAMBER TEA III
Friday, January 22, at 2:30

COMMUNITY CONCERT V
Sunday, January 24, at 3, Arts at the Armory, in Somerville

COMMUNITY CONCERT VI
Sunday, January 31, at 3, St. Paul AME Church, Cambridge

The free Community Concerts are made possible by a generous grant from The Lowell Institute.

VICTOR ROMANUL, violin
MICHAEL ZARETSKY, viola
MICKEY KATZ, cello

WEBERN String Trio, Opus 20 (1927)
- Sehr langsam [Very slow]
- Sehr getragen und ausdrucksvoll [Very grave and expressive]

PISTON Duo for Viola and Cello (1949)
- Allegro risoluto
- Andante sereno
- Allegro brillante

MOZART Divertimento in E-flat for violin, viola, and cello, K.563
- Allegro
- Adagio
- Menuetto: Allegro; Trio
- Andante
- Menuetto: Allegretto; Trio I; Trio II
- Allegro

Additional support for the January 31 concert is provided by the Biogen Idec Foundation.

Anton Webern (1883-1945)
String Trio, Opus 20

Anton Webern was an Austrian. He lived in Vienna for much of his life, but preferred to spend time in the Austrian Alps, walking up the sides of mountains and feeling himself a part of his country's physical landscape. Nowadays his reputation as a composer too often focuses on the precision and clarity of mere technique at the expense of the visceral drama, emotional power, and poetic beauty of his music.

Webern was a cellist himself, like his teacher Arnold Schoenberg, and his chamber music for strings holds a prominent place in his compositional output. The Five Movements for String Quartet, Opus 5, written in 1909 (orchestrated 1928-29), were one of the first clear indications of the path his music would take: austere but expressive, self-contained, pithy, exquisite miniatures. They also illustrate the closeness with which Webern followed the musical development of his mentor, being closely related to Schoenberg's Five Pieces for Orchestra, Opus 16. But it was only in early pieces that Webern's development paralleled Schoenberg's so closely. While in the 1910s Schoenberg worked at extending the new atonal medium's structural capacity to bigger structures, Webern was at home with the extreme compression of musical theme and form and of expressive content. He worked slowly to produce works epitomizing compositional concision: the Six Bagatelles for string quartet, Opus 9, the Five Pieces for orchestra, Opus 10, and the Three Little Pieces, Opus 11, for cello and piano, all of which average about forty seconds per movement.

In the late 1920s, with the String Trio, Opus 20, and the Symphony, Opus 21, Webern reached a new comfort level with his material, growing—relatively speaking—far more expansive. The second movement of the Trio and the first of the Symphony are positively loquacious by Webern standards, at five-and-a-half and six minutes respectively—his longest works since the post-Romantic 1908 Passacaglia for orchestra. With these pieces Webern attained the complete control and subtlety of his musical means that he would sustain for the remaining two decades of his life.

Webern wrote the nine-minute Trio in 1927; it was premiered by members of the Vienna String Quartet (violinist Rudolf Kolisch, violist Eugene Lehner,

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and cellist Benar Heifetz) on January 16, 1928, in the small hall of the Vienna Musikverein. Its sound-world, related to the composer's earlier and later works for string quartet, is absolutely unique to Webern (at least prior to the efforts of his posthumous disciples after World War II), and the writing for strings is utterly idiomatic. The delicacy and detail of the sound comes from frequent and fluid shifts of string articulation: pizzicato, harmonics, arco, ponticello, col legno, and so on. Rhythm and phrasing are abstruse but directly traceable to Brahms's emancipation of the barline and superimposition of unequal-length phrases. It's important to realize that the Trio is thematic in construction. The first movement is essentially an ABA form (although it has also been called a rondo) with a short (three-bar) introduction. The first theme itself is a smaller ABA form. This is followed by a "subsidiary section," then a return of the first theme. The second movement, following a short introduction, is a classic sonata form—except, of course, for the harmonic relationships. Webern's need to employ this approach shows his concern with tradition even while he continued his own path.

—Robert Kirzinger

Walter Piston (1894-1976)
Duo for Violin and Cello

Walter Piston was a much-admired and influential all-around musician whose stature as one of America's most important composers was matched by his influence as a teacher. He was based in Boston, having moved to the city with his family from Maine at age eleven, and taught himself to play a range of instruments while young. He even taught himself to play the saxophone in order to enlist in the Navy as a bandsman. This facility for understanding the possibilities of instruments—which paralleled that of a close contemporary, Paul Hindemith—later earned him a reputation as a highly skilled and practical composer. He attended Harvard and, following in Copland's footsteps, traveled to France to study with Nadia Boulanger, as well as with Paul Dukas and Georges Enescu.

When Piston returned to the United States he began teaching at Harvard, remaining on the faculty there until 1960. His students included some of the most celebrated composers of the past half-century, among them Elliott Carter, Leonard Bernstein, Leroy Anderson, Frederic Rzewski, and John Harbison. (Note the disparity in styles among this small group.) Piston's concern for craft and a broad knowledge of the mechanics of making music led him to write several important textbooks; his *Orchestration*, *Harmony*, and *Counterpoint* texts are still used today in many college classrooms. He was also an excellent commentator on the music of his time.

As a composer, Piston's style virtually defines the strain of neoclassicism that dominated the American compositional world in the middle of the twentieth century, in the orbit of Copland, Roy Harris, and William Schuman. Although Piston was well-versed in such progressive techniques as Schoenberg's twelve-tone method, most of his music is fundamentally tonally and rhythmically conservative, intense but never maudlin. His symphonies—eight of them—tend to the serious, but he had a playful side that shows up in such pieces as the charming ballet *The Incredible Flutist*, premiered by the Boston Pops in 1938.

Serge Koussevitzky and the Boston Symphony Orchestra were the most consistent proponents of Piston's music. Among other things, Koussevitzky led the premieres of his *Symphonic Piece* in March 1928 and the Symphony No. 3 in 1948, and enticed the composer himself to the BSO podium for the first performances of his Suite for Orchestra, Concerto for Orchestra, and Symphony No. 1. The relationship with the BSO extended into the tenures of Munch, Leinsdorf, and beyond: to name just the premieres, Munch led the first performances of Piston's Symphony No. 6, commissioned for the 75th anniversary of the BSO; Leinsdorf conducted the premiere of Symphony No. 8, and Michael Tilson Thomas led the premiere of Piston's acclaimed Flute Concerto in 1972 with BSO principal flute Doriot Anthony Dwyer, for whom the piece was written. Piston also wrote pieces for other BSO soloists: English horn player Louis Speyer and harpist Bernard Zighera premiered his Fantasy for Solo English Horn with Strings and Harp with the orchestra, and principal violist Joseph De Pasquale premiered the Viola Concerto. (Both pieces were premiered under Munch.)

Although the biggest part of Piston's output was for orchestra, Piston wrote some choral music and solo piano pieces as well as five string quartets and other chamber music of varying heft and scope. He wrote his Duo for Viola and Violoncello in 1949 for the brothers Sven (viola) and Kurt Reher, members of the Los Angeles Philharmonic; Hindemith had also written a Duo for them. Piston considered this tightly constructed three-movement piece one of his best works. The texture is balanced between the two instruments, as often homophonic as contrapuntal. Harmonies tend toward transparent and diatonic, lending the piece a folklike, Americana openness that violist Michael Zaretsky appropriately compares to the paintings of Piston's contemporary Edward Hopper. The first and last movements are both quick and light, with a tinge of the march about them, and the middle movement is gently lilting and lyrical in 12/8 time.

—Robert Kirzinger

Wolfgang Amadè Mozart (1756-1791)
Divertimento in E-flat for violin, viola, and cello, K.563

During the summer of 1788, Mozart composed, in just over six weeks, his last three symphonies, one of the most astonishing achievements in the history of music. But constant debts and family worries left him prey to depression, and he sank for a time into illness. In the ten months after finishing his last symphony, the *Jupiter*, Mozart completed only one work of lasting significance, and a most unusual one at that—his longest chamber music work, which he entered it into his catalogue as "A Divertimento for one violin, one viola, and one cello: 6 movements."

He composed this divertimento for his friend and fellow Mason Michael Puchberg, who time and time again responded to Mozart's urgent pleas for a loan, even though Puchberg must eventually have realized he would never see his money again. It is possible, indeed, that both parties recognized the divertimento to be something of a payment in kind. If that is the case, Puchberg was richly rewarded, for the piece is one of Mozart's most remarkable, inventive, and affecting chamber compositions.

The title rouses curiosity. Mozart had never used the term "divertimento" for a work for strings alone, and he had not used it for more than ten years. Perhaps he did so here because he had cast the score in six movements, typical of a diver-

timento. Or possibly he intended at first to write a light piece, primarily designed for social enjoyment, as a gift to his friend. In any event, there is no question that the music grew more profound as it flowed out of him. It is a serene and affirming work, with an amazing technical command that keeps the three players active in varied ways, so that there is an astonishing amount of contrast, with the viola playing a role fully equal to the violin and cello. This is perhaps less surprising when we learn that Mozart himself preferred to play the viola, and that he took part in at least three performances of the piece. Every movement is replete with happy discoveries. The Andante is one of Mozart's finest sets of variations, and the work closes with a delicious rondo filled with gentle musical humor.

—Steven Ledbetter

BSO violinist **Victor Romanul**, who holds the Bessie Pappas Violin Chair, has been performing professionally since he was seven. An active recitalist, teacher, and soloist, he has performed throughout the world. As a soloist, he was named in "Best of Boston" in 1997 by the *Boston Globe*. Mr. Romanul was concertmaster for three years of the Ars Poetica Chamber Orchestra, based in Detroit and made up of outstanding players from major U.S. orchestras. He has given master classes throughout the country at many schools, including Northwestern, Columbia, Oberlin, and SUNY Stony Brook. As a professor of violin at Boston Conservatory, he has taught violin, chamber music, and pedagogy. He has served as a coach for the Greater Boston Youth Symphony Orchestra and the New England Conservatory Preparatory orchestras. He was the BSO's assistant concertmaster from 1993 to 1995 and from 1981 to 1986 was associate concertmaster of the Pittsburgh Symphony. Mr. Romanul studied with Ivan Galamian, Joseph Silverstein, and Jascha Heifetz. As a member of the Boston Artists Ensemble and the Boston Conservatory Chamber Players, he has performed frequently at music festivals throughout New England. Career highlights include performances of Beethoven's Violin Concerto with the Boston Pops and the New Hampshire Symphony; a three-concert series of the ten Beethoven violin sonatas at the Goethe Institute in Boston; Bach's sonatas and partitas for solo violin performed in a single recital; a recital of the complete solo sonatas of Eugene Ysaÿe, and recitals around the country featuring solo violin music of Paganini, Sauret, Ernst, Wienawski, Vieuxtemps, and Ysaÿe.

Born in the former Soviet Union, violist **Michael Zaretsky** graduated from the Moscow State Conservatory *cum laude*. He began his career as a member of the Moscow Philharmonic String Quartet and the Moscow Radio and TV Symphony Orchestra. In 1972 he immigrated to Israel and became principal viola of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. The following year he played for Leonard Bernstein, who brought him to Tanglewood, where he successfully auditioned for the Boston Symphony Orchestra. Besides being a longtime member of the BSO, Mr. Zaretsky regularly plays solo recitals and chamber music; he has appeared with such leading artists as Yuri Bashmet, Yefim Bronfman, Emanuel Ax, and Vadim Repin as well as colleagues from the BSO. As a soloist, he has appeared with the Boston Pops, Rhode Island Philharmonic, and Atlantic Symphony Orchestra. A faculty member at Boston University and the Longy School of Music, he regularly performs in the U.S. and abroad; he recently performed and discussed the six Bach cello suites in Athens, Greece, at the invitation of the American College of Greece. Mr. Zaretsky's six recordings for ARTONA, reviewed favorably in such magazines as *Gramophone*, *The Strad*, *American Record Guide*, and *Fanfare*, include an album of Russian music for viola and piano; music of J.S., C.P.E., and W.F. Bach; music of Brahms and Schumann; Bach's six cello suites performed on viola; and Hindemith's Sonatas for unaccompanied viola, and, with Xak Bjerken, viola with piano. Besides the traditional viola repertoire, Mr. Zaretsky performs an extensive repertoire of new music. His collaboration with composer Jakov Jakoulov has resulted in many new works for viola with piano, harpsichord, or orchestra. Film composer and Boston Pops Laureate Conductor John Williams wrote his *Duo concertante* for Mr. Zaretsky and BSO violinist Victor Romanul, dedicating it to Mr. Zaretsky. The pair premiered the work at Tanglewood in summer 2007; their acclaimed recording of this and other duos for violin and viola was released in fall 2008.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.



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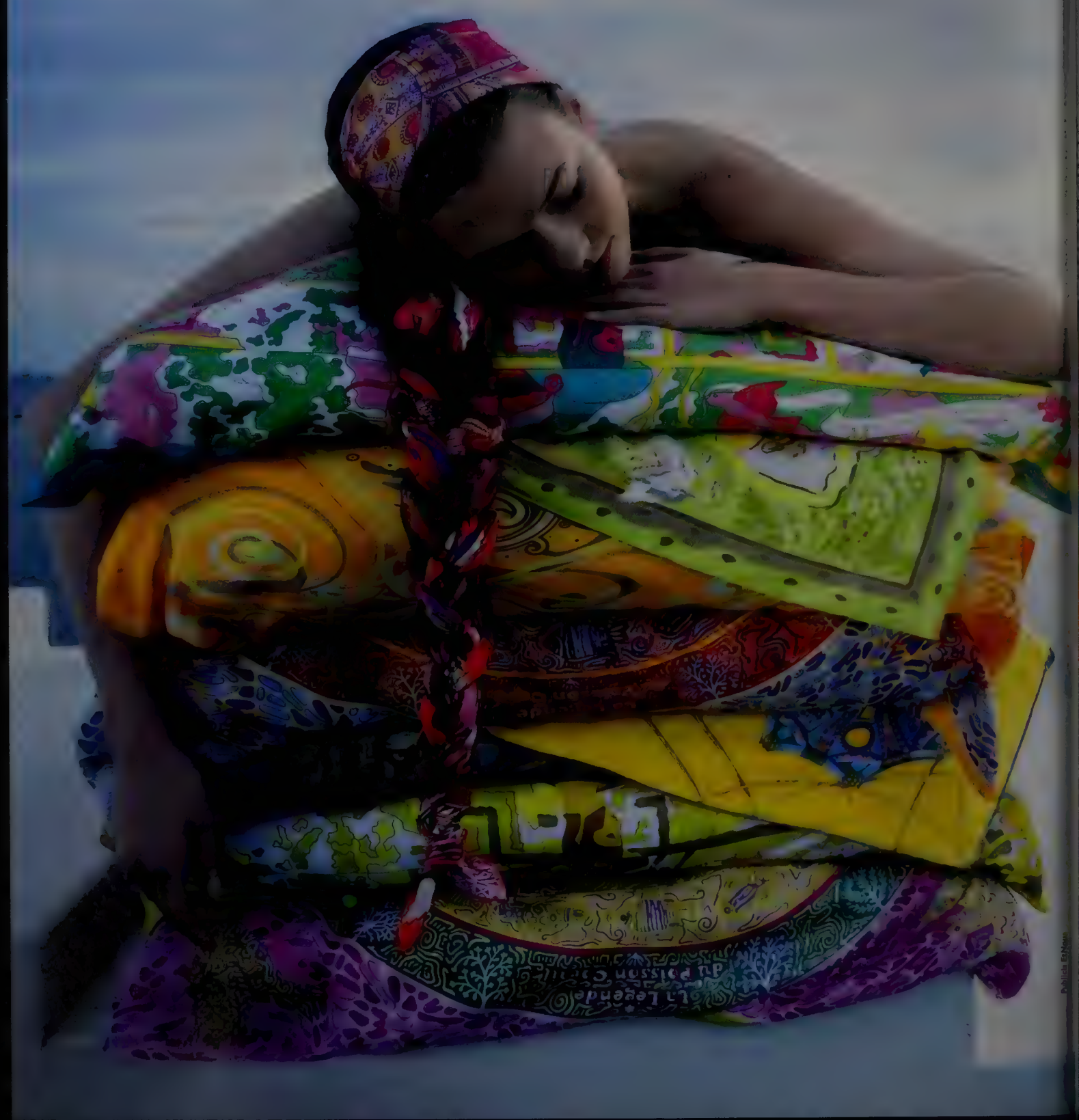


Table of Contents | Week 12

15 BSO NEWS

21 ON DISPLAY IN SYMPHONY HALL

23 BSO MUSIC DIRECTOR JAMES LEVINE

26 THE BOSTON SYMPHONY ORCHESTRA

30 THIS WEEK'S PROGRAM

Notes on the Program

33 A Very Brief History of the Passion
34 Program Note by the Composer
35 MacMillan's "St. John Passion"
45 To Read and Hear More...
49 Text of the "St. John Passion"

Guest Artists

61 Sir Colin Davis
63 Christopher Maltman
67 Tanglewood Festival Chorus

72 FUTURE PROGRAMS

74 SYMPHONY HALL EXIT PLAN

75 SYMPHONY HALL INFORMATION

THIS WEEK'S PRE-CONCERT TALKS ARE GIVEN BY
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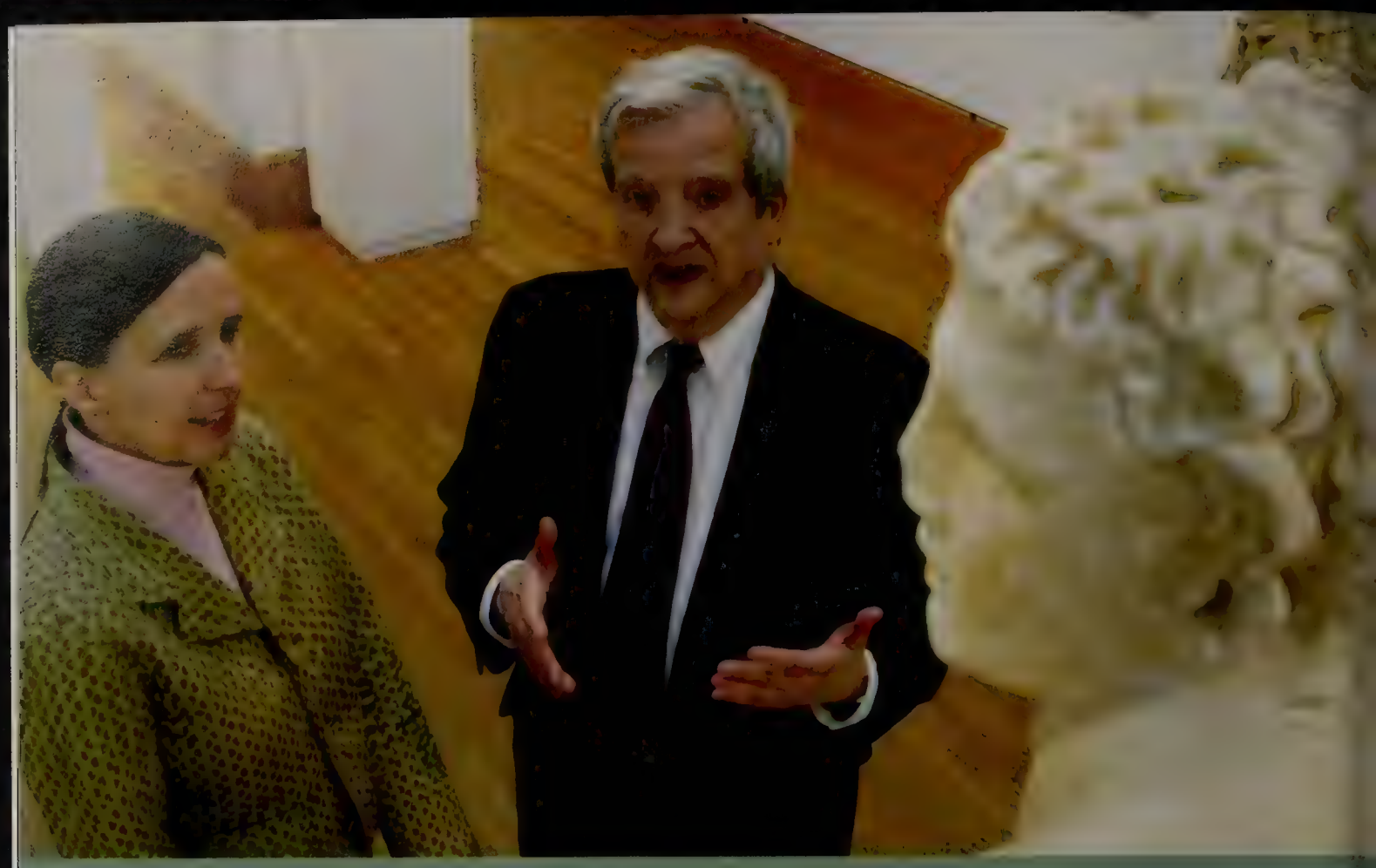
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BSO News

Levine/BSO Recording of "Daphnis et Chloé" on BSO Classics Earns Three Grammy Award Nominations

The Boston Symphony Orchestra's live recording of Ravel's complete *Daphnis et Chloé* with James Levine conducting, and featuring the Tanglewood Festival Chorus, John Oliver, conductor—released on the orchestra's own BSO Classics label in February 2009 along with Levine-led BSO recordings of Brahms's *A German Requiem*, Mahler's Symphony No. 6, William Bolcom's Eighth Symphony for chorus and orchestra, and Bolcom's *Lyric Concerto* for flute and orchestra—has been nominated for Grammy Awards in three categories: Best Classical Recording, Best Orchestral Performance, and Best Engineered Album–Classical. All of the aforementioned releases were taken from recordings made at Symphony Hall as part of an ongoing project to record all of Maestro Levine's BSO concerts for archival purposes and possible recording consideration. *Daphnis et Chloé* dates from October 5 and 6, 2007, the opening subscription concerts of the BSO's 2007-08 season. The 52nd annual Grammy Awards are scheduled to take place on January 31, 2010, in Los Angeles. Ravel's *Daphnis et Chloé* and Brahms's *German Requiem* on BSO Classics are available both on CD at the Symphony Shop and as downloads at bso.org; the Mahler and Bolcom recordings are available only as downloads.

Also nominated for Grammy Awards in three categories this year—Best Pop Instrumental Album, Best Instrumental Arrangement, and Best Long-Form Music Video—is Chris Botti's CD/DVD "In Boston," recorded with Keith Lockhart and the Boston Pops at Symphony Hall in September 2008 and released in March 2009. The BSO has also been nominated in the category of Best Classical Contemporary Composition, for its recording of Yehudi Wyner's Pulitzer Prize-winning Piano Concerto, *Chiavi in mano*, on Bridge Records, with soloist Robert Levin and the BSO under the direction of Robert Spano.

Live Boston Symphony Orchestra Broadcasts

Please note that, with the recent acquisition of radio station WCRB by WGBH 89.7 FM, live broadcasts of Boston Symphony Orchestra concerts are no longer being aired on Friday afternoons or Saturday nights by WGBH; there will be live BSO broadcasts only on Saturday nights, on WCRB 99.5 All-Classical.

Free Community Concerts

The Boston Symphony Orchestra is pleased to offer free chamber music concerts featuring members of the BSO on Sunday afternoons at 3 p.m. throughout the Boston area during the BSO season. Upcoming concerts are scheduled for Sunday, January 24, at Arts at the Armory in Somerville; Sunday, January 31, at St. Paul AME Church in Cambridge; and Sunday, February 14, at Twelfth Baptist Church in Roxbury. Admission is free, with a reserva-

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tion. To reserve tickets, please call SymphonyCharge at (617) 266-1200 or 888-266-1200. For more information, visit bso.org. The Boston Symphony Orchestra's free Community Concerts are made possible by a generous grant from The Lowell Institute.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony subscription concerts, starting at 6:45 prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include recorded examples from the music being performed. This week, BSO Assistant Director of Program Publications Robert Kirzinger discusses James MacMillan's *St. John Passion*. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Carter, Berlioz, and Ravel (January 28-February 1), Robert Kirzinger discusses Schubert, Carter, and Brahms (February 4-9), and Joseph Auner of Tufts University discusses Berg, Strauss, and Mahler (February 11-13). The BSO's Pre-Concert Talks are supported by New England Coffee. This season's Pre-Concert Talks at Symphony Hall are dedicated to the memory of Michael Steinberg (October 4, 1928-July 26, 2009), who revitalized the orchestra's program book, and laid the groundwork for the orchestra's continuing series of pre-concert talks, during his time as the BSO's Director of Publications from 1976 to 1979, and whose influence continues to be felt throughout the world of symphonic music and music education in the United States.

INDIVIDUAL TICKETS ARE ON SALE FOR ALL CONCERTS IN THE BSO'S 2009-2010 SEASON. FOR SPECIFIC INFORMATION ON PURCHASING TICKETS BY PHONE, ONLINE, BY MAIL, OR IN PERSON AT THE SYMPHONY HALL BOX OFFICE, PLEASE SEE PAGE 75 OF THIS PROGRAM BOOK.

Friday-afternoon Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? The Boston Symphony Orchestra is pleased to continue offering round-trip bus service on Friday afternoons at cost from the following communities: Beverly, Canton, Cape Cod, Concord, Framingham, Foxboro, Marblehead/Swampscott, Wellesley, Weston, the South Shore, and Worcester in Massachusetts; Nashua, New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. If you would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Subscription Office at (617) 266-7575.

BSO Members in Concert

Founded by BSO violinist Wendy Putnam, the Concord Chamber Players present a program of chamber music featuring pianist Anton Kuerti and violinist Corey Cerovsek with members of the Concord Chamber Players on Sunday, January 31, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main Street, Concord. The program includes Schumann's Sonata No. 1 in A Minor, Opus 105, for violin and piano, Hermann Goetz's Piano Quartet in E, Opus 6, and Brahms's Piano Quartet No. 2 in A, Opus 26. Tickets are $30 and $35, discounted for seniors and students. For more information, visit concord-chambermusic.org or call (978) 371-9667.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Kodály's

Duo for violin and cello, Opus 7, Schubert's String Quartet in G, D.887, and a "mystery piece" on Friday, February 5, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, February 7, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinist Tatiana Dimitriades, BSO violist Edward Gazouleas, and violinist Bayla Keyes. Tickets are $24, with discounts for seniors and students. For more information, visit bostonartistsensemble.org or call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in a program entitled "The Brahms/Vienna Connection" on Saturday, February 6, at 8 p.m. and Sunday, February 7, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. The program includes the Double Concerto featuring BSO members Haldan Martinson, violin, and Sato Knudsen, cello, and the Symphony No. 2. Tickets are $25 for adults and $8 for children, with discounts for seniors, students, and families. For more information, or to order tickets, call (617) 527-9717 or visit newphil.org.

Collage New Music, founded by BSO percussionist Frank Epstein, performs on Monday, February 8, at 8 p.m. in Pickman Hall at the Longy School of Music in Cambridge under the direction of David Hoose. The program includes Arlene Sierra's *Cicada Shell*, Sebastian Currier's *Static*, Chen Yi's *...As Like a Raging Fire*, and Steven Mackey's *5 Animated Shorts*. General admission tickets are $15 (free for students), available at the door or by calling (617) 325-5200. For more information, visit collagenewmusic.org.

Free Tours of Symphony Hall

Free public tours of Symphony Hall are available during the Boston Symphony season and the Boston Pops spring season on Wednesdays at 4 p.m. through June 23, and on the second Saturday of every month at 2 p.m. through June 12. The tours begin at the Massachusetts Avenue lobby entrance. Symphony Hall tours are a project of the Boston Symphony Association of Volunteers. Please visit bso.org, e-mail bsav@bso.org, or call (617) 638-9390 to confirm specific dates and times; schedule subject to change.

Comings and Goings...

Please note that latecomers will be seated by the patron service staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in this matter.

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IN MEMORIAM

Victor Alpert

May 4, 1918 – December 11, 2009

The Boston Symphony Orchestra notes with sadness the passing of former BSO principal librarian Victor Alpert. A native of Roxbury, a 1935 graduate of Roxbury Memorial High School, and also a graduate of the New England Conservatory, Mr. Alpert joined the Boston Symphony Orchestra as orchestra librarian at the invitation of Arthur Fiedler in 1953. In the 1930s he played in the Works Progress Administration's NYA Orchestra; he was the ensemble's concertmaster until his future wife auditioned and unseated him, taking over in that position. Alpert took up the viola and, as he said years later, "decided right then and there that the only way to get back at her was to marry her." He and violinist Dorothy Rosenberg, who passed away in 2003, were married for 61 years.

Early in his music career in Boston, Mr. Alpert and his close friend Leonard Bernstein produced and performed in a number of Gilbert & Sullivan operettas—including *HMS Pinafore*, *Pirates of Penzance*, and *The Mikado*—during summers in Sharon, MA; they remained close friends and professional colleagues throughout their lives. At NEC, Alpert was a viola student of Joseph De Pasquale and George Fourel. After his graduation from the Conservatory, he and Dorothy played in the Indianapolis Symphony, the Minneapolis Symphony, and the Radio City Music Hall Orchestra. They toured the south playing 280 performances of *Porgy & Bess*. Though in the orchestra, they became close with many members of the cast, secretly doing their laundry each week in the heavily segregated "Whites Only" laundromats.

After joining the BSO in 1953, Alpert spent much time figuring out what an orchestra librarian should do, integrally elevating the role to its present status—not just maintaining the library and getting the musicians' parts on and off the stage, but also ensuring that the parts are properly marked to reflect the conductor's and players' interpretive needs. He became the BSO's principal librarian in four years, holding the position until he retired in 1984, and developing a national reputation in the process. He began his career as BSO librarian with conductors Charles Munch and Arthur Fiedler, who were followed during his time at Symphony Hall by Erich Leinsdorf, William Steinberg, Seiji Ozawa, and John Williams; he became particularly close to Sir Colin Davis and his wife Shamsi. During his tenure with the BSO, Alpert also worked to establish the Major Orchestra Librarians' Association (MOLA); from an attendance of twenty-five librarians at its first meeting in 1983, MOLA has since grown to include more than 250 organizations and 426 librarians worldwide.

Mr. Alpert leaves his children—Laurie Alpert and her husband Barry Weiss of Brookline, and David Alpert and his wife Quincy Cotton of New York City—and five grandchildren, Ben, Annie, Luke, Charley, and Chris. Victor loved and was loved by family, friends, and colleagues, endearing himself to others not only through his personality and love of music, but also with his powerful wit and fiery but short-lasting temper (the stories are legion). He imparted wisdom, even if one didn't realize it at the time. For those fortunate enough to know him, any conversation with Victor, however brief, could be a lesson about life.

All the bigwigs.



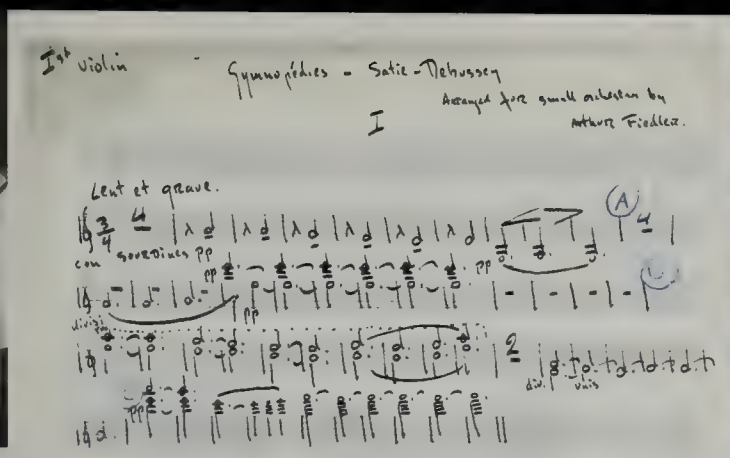
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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, displays the breadth and depth of the Archives' holdings in order to document the many facets of the orchestra's history. Highlights of this year's exhibit include an historical overview of the BSO's concertmasters (Massachusetts Avenue corridor); the important role played by the music of Beethoven in the BSO's early history (first-balcony audience-right and Massachusetts Avenue corridor); and a profile of former BSO bassoonist Abdon Laus (Hatch Room corridor, at the rear of the orchestra level).

ALSO ON DISPLAY, IN THE CABOT-CAHNERS ROOM:

Arthur Fiedler's Legacy

In anticipation of the Boston Pops' 125th anniversary season in spring 2010, the Howard Gotlieb Archival Research Center at Boston University has generously loaned original manuscripts and artifacts from its extensive Arthur Fiedler Collection. While many remember Fiedler as the charismatic and mercurial conductor of the Boston Pops for almost 50 years, many do not realize that he first joined the BSO as a violinist in the year 1915—long before he was named conductor of the Pops in 1930. A sampling of photographs, manuscripts, scores, and artifacts documenting his early life and remarkable career can be viewed in the three exhibit cases located in the Cabot-Cahners Room throughout the season.

TOP OF PAGE, LEFT TO RIGHT:

Violinist Ruth Posselt, Serge Koussevitzky, and concertmaster Richard Burgin—who had many occasions to collaborate with his wife, Ruth Posselt, during his 42-year tenure as BSO concertmaster—following a performance at Tanglewood (photograph by Howard S. Babbitt)

Arthur Fiedler's original arrangement for small orchestra of "Gymnopédies," composed originally for piano by Erik Satie in 1888 and later orchestrated by Debussy in 1896 (courtesy Howard Gotlieb Archival Research Center at Boston University)

Photographic portrait of Arthur Fiedler by Karsh (courtesy Howard Gotlieb Archival Research Center at Boston University)

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$1,775,000. Enchanting residence on fabled Adams Street. An octagonal front porch introduces this home with a flowthrough front hall drawing attention to the back deck and gardens. Features include a theater, game room, lap pool and a duo of wine cellars. **Josephine McCloskey / Julianne Bridgeman, (617) 696-4430**

BOSTON, MASSACHUSETTS



$3,925,000. This ninth-floor residence has been tastefully renovated and showcases skyline views from the formal living room and the paneled library. This full-service residential building offers valet garage parking, 24-hour concierge and available services from the Taj Boston Hotel. **Bruce E. McLean, (617) 723-2737**

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$4,990,000. Unparalleled luxury awaits in prestigious Monmouth House, sited on a lush 19,500-square-foot lot just moments from Back Bay. This home's dramatic design and sweeping spaces underwent a thoughtful architectural renovation, completed in 2009. **Jayne Bennett Friedberg, (617) 796-6116**

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$2,650,000. This newly-renovated architect's showcase home in the prestigious Brattle/Huron Village neighborhood features a stunning and spacious kitchen/family room area with gas fireplace and glass doors to a raised patio, and is Leeds Silver Certified for energy saving features. **David Pap, (617) 844-2756**

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$3,795,000. Set amongst 14,000± square feet of meticulous gardens and mature landscaping, this stately residence enjoys views of historic Longwood Mall. The grand design of the home encompasses exquisite craftsmanship and custom millwork with understated elegance found throughout. **Ronni Casty, (617) 731-2447**

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Michael J. Lutch

James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of Maestro Levine's 2009-10 Boston Symphony programs, four of which travel to Carnegie Hall, include an Opening Night concert (also performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches* (composed as a gift for Ms. Pilot, who retired from the orchestra at the end of the 2009 Tanglewood season); a complete Beethoven symphony cycle (the orchestra's first on subscription concerts in seventy-five years); the premieres of commissioned works from Peter Lieberson (*Farewell Songs* for baritone and orchestra, in its world premiere), Elliott Carter (Flute Concerto, in its American premiere), and John Harbison (Double Concerto for violin and cello, in its world premiere); Mendelssohn's *Elijah* (the BSO's first performances since 1980); a Pension Fund Concert featuring all four Strausses (to include Richard Strauss's *Don Quixote* plus waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss); and music of Berg, Berlioz, Brahms, Debussy, Mahler, Mozart, Ravel, Schubert, and Stravinsky. Highlights of Maestro Levine's 2009 Tanglewood season included, among other things, an Opening Night all-Tchaikovsky program with the BSO; a concert performance of *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra; and a fully staged TMC production of Mozart's *Don Giovanni*. At Tanglewood each summer he also leads TMC classes devoted to orchestral repertoire, Lieder, and opera.

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne

Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 85 different operas, including fifteen company premieres. In 2009-10 at the Met he conducts new productions of *Tosca* (introduced on Opening Night) and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also in New York this season, in January at Zankel Hall, he gives a master class for the Marilyn Horne Foundation. In March 2010, in Berlin, he conducts Mahler's Symphony No. 3 in his debut with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the historic Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in



2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Also a distinguished pianist, Maestro Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He has received numerous honorary doctorates and awards, among them the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, the NEA Opera Award from the National Academy of the Arts, and, most recently, in December 2009, the first Bard Award in Vocal Arts from the Bard College Conservatory of Music.

Boston Symphony Orchestra

2009–2010

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Music Director
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BERNARD HAITINK
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

SEIJI OZAWA
Music Director Laureate

FIRST VIOLINS

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang #
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky *
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames *
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment *
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriades *
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang *
Catherine and Paul Buttenwieser chair

Nicole Monahan *
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam *
Kristin and Roger Servison chair

Xin Ding *
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry *

SECOND VIOLINS

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Nancy Bracken *

Aza Raykhtsaum *
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick *

James Cooke *

Victor Romanul *
Bessie Pappas chair

Catherine French *

Jason Horowitz *

Julianne Lee *

Yuncong Zhang *

VIOLAS

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig *

Rachel Fagerburg *

Kazuko Matsusaka *

Rebecca Gitter *

CELLOS

Jules Eskin §
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller *
Charles and JoAnne Dickinson chair

Owen Young *
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce *
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Mickey Katz *
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

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Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans *

Todd Seeber *
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall *

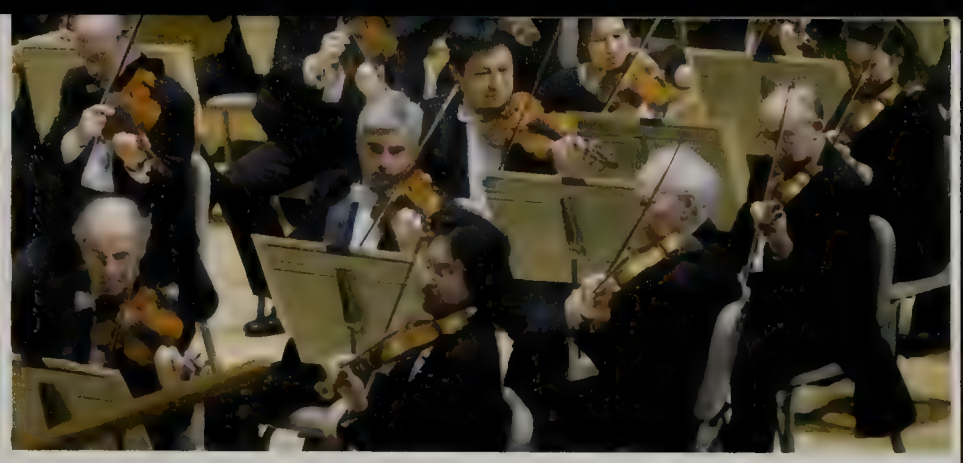
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Elizabeth Rowe
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(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity





photos by Michael J. Lutch

PICCOLO

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

OBOES

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

ENGLISH HORN

Robert Sheena
Beranek chair, fully funded in perpetuity

CLARINETS

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

BASS CLARINET

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

BASSOONS

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
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129th season, 2009–2010

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1. The Arrest of Jesus
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4. Jesus is condemned to death

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PART II

5. The Crucifixion
6. Christ's garments divided
7. Jesus and his Mother
8. The Reproaches
9. The death of Jesus
10. Sanctus Immortalis, miserere nobis

CHRISTOPHER MALTMAN, BARITONE
TANGLEWOOD FESTIVAL CHORUS,
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Text begins on page 49.

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A Very Brief History of the Passion

The Passion—the arrest, crucifixion, and resurrection of the son of God, Jesus Christ—relates the story of the central tenet of the Christian religion. Presentations of this narrative, a dramatic ritual meant to engage the congregation spiritually and viscerally, have played an important part in the dissemination of Christianity itself. The retelling of the Passion from each of the four Gospels, interpolated into the celebration of the Mass, became a tradition during Holy Week starting about the fourth century A.D. Originally these texts were chanted by a single deacon, but were later divided among three clergy. The plainsong melodies are still used to this day.

The separation of the musical Passion setting from strict liturgical use was likely suggested by the medieval Passion plays, which began as extensions of the service but eventually became independent performances. The Passion as a musical genre, which ultimately came within the purview of individual composers, is represented in significant works by William Byrd, Orlando di Lasso, and Tomás Luis de Victoria in the later sixteenth century. These were important precursors to the "oratorio" genre of the German-language, Lutheran-oriented Passions of J.S. Bach in the 1720s, which stand as the pinnacle of the form.

An oratorio Passion is a dramatic (but not staged) setting of a gospel involving instruments, chorus, and soloists, and with poetic meditative interspersions. This style, dominant by Bach's time, lent itself well to extra-liturgical presentation, which is to say to performance in concert venues. Although there have been few major Passion settings between Bach's era and ours, in recent years Christian-oriented composers including Sofia Gubaidulina, Arvo Pärt (both of whom used the St. John Gospel), and Krzysztof Penderecki (St. Luke) have taken up the challenge. Also remarkable are recent non-Christian meditations on these narratives, such as the Argentine-born Jewish composer Osvaldo Golijov's *Pasión Según San Marcos* and the Chinese-born Tan Dun's *Water Passion After St. Matthew*, both commissioned—along with Gubaidulina's *St. John* and Wolfgang Rihm's *St. Luke*—by the conductor Helmuth Rilling as part of celebrations surrounding the 250th anniversary of Bach's death. (The BSO, you may recall, gave the U.S. premiere of Golijov's *Pasión*.)

James MacMillan's primarily English-language *St. John Passion* (using the Revised Standard translation of the New Testament) differs from Bach's model in that the only soloist is a baritone singing the words of Christ, while the words of other individual personae in the narrative—such as John (the Evangelist), Simon Peter, Pilate, and so forth—are taken by a chorus. In fact, MacMillan's approach is similar to a "motet" style of passion (from the sixteenth century) in which only the Evangelist's role is taken by a solo voice. Similarly to Bach's Passions, MacMillan interpolates settings of other texts as interpretive tropes in his piece. In Bach, these are in German and include poetic arias sung by soloists (one of the most famous being "Erbarme dich," a meditation on Peter's anguish following his denial of Christ, in the *St. Matthew*), and chorales drawn from the Lutheran hymn tradition. In MacMillan's *St. John*, the composer appends settings of texts from the Latin Vulgate Bible to each of the first nine (of ten) movements.

Robert Kirzinger

Program Note by the Composer

After writing my *Seven Last Words from the Cross* in 1993, I always knew that the inevitable next step would be a setting of one of the Gospel Passion narratives. It has since been my ambition to tackle such a project. I decided on St. John's text, as it is the version with which I am most intimately acquainted, hearing it recited or sung every Good Friday in the Catholic liturgy. In fact, since my student days in Edinburgh I have regularly participated in the Gregorian or Dominican chanting of the crucifixion story on that day. This simple music has had an overriding influence on the shape and character of my own Passion setting.

The scoring is for one principal soloist, Christus—a baritone; a chamber choir which carries the Narrator's words, a large chorus which takes all the other text, including the characterization of the other main players in the drama, and orchestra. The instrumental approach was to make a sparse and lean texture (so there is limited percussion, no harps or the usual keyboards, although there is a chamber organ) while maintaining the potential for full dramatic climaxes where necessary.

I have divided the work into ten movements. At the end of movements 1-9, I have interpolated a Latin text which takes something of the general theme and development of the story, and allows time for a more objective and detached reflection. The final movement is purely instrumental—a song without words.

I have a love of liturgical music, and specifically, of the cool purity of chant. As well as this, I love opera, and the composition of this Passion has come immediately after my new piece for Welsh National Opera, *The Sacrifice*. I was aware of the inevitable effect that this piece was having on the progress of my St. John narrative. In fact some of the opera music has drifted quite naturally into the new sphere. I was also aware of the paradoxical tension created between the two highly contrasted musical contexts—liturgical chant and music drama. Balancing, creating opposition sometimes, and at other times elisions and cross-fertilizations between the two, became the delight in composing this work.

My *St. John* Passion is dedicated to Sir Colin Davis in his 80th birthday year, as a token of my admiration and appreciation for one of this country's greatest musicians, and for the wonderful music-making he has given us throughout his life.

James MacMillan



James MacMillan

St. John Passion (2007)

JAMES LOY MacMILLAN was born in Kilwinning, North Ayrshire, Scotland, on July 16, 1959, and lives in Glasgow. He wrote his "St. John Passion" on a commission from the London Symphony Orchestra to celebrate the 80th birthday of Sir Colin Davis, with generous support from the Ronald A. Wilford Foundation for Conductors. The piece was jointly commissioned by the Eduard van Beinum Foundation at the request of the Royal Concertgebouw Orchestra, the Boston Symphony Orchestra, and the Rundfunkchor Berlin (member of roc Berlin). Sir Colin Davis conducted, and Christopher Maltman was baritone soloist, for the world premiere performance by the London Symphony Orchestra and Chorus in Barbican Hall, London, which took place on April 27, 2008. These are the American premiere performances.

MacMILLAN'S "ST. JOHN PASSION" calls for solo baritone singing the role of Christus, small "narrator" chorus (SATB), large mixed chorus (SATB), and an orchestra of two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), bassoon, contrabassoon, four horns, three trumpets in C (second and third doubling B-flat trumpets), two trombones, bass trombone, tuba, timpani, percussion (one player minimum: tubular bells, tuned gongs, triangle, Sanctus bells, temple blocks, snare drum, bass drum, suspended cymbal, sizzle cymbal, tam-tam), chamber organ, and strings. The piece is about ninety minutes long, part I being about fifty-five minutes and part II about thirty-five.

What does it mean to compose such a work as a Passion setting in this day and age? For the Scottish composer James MacMillan, the notion is tantamount to cultural revolution. He has said, "embracing spirituality is now one of the most radical and countercultural moves a musician can make." His work, not only the subject matter but the intensity and depth of his musical and dramatic approach, grows directly from his spiritual beliefs as a devout Catholic, a situation that, he says, is "a radical challenge to what's most accepted nowadays." Yet as a composer, conductor, and musician, he is pragmatic and worldly, with no trace of the ephemeral or mystical in his bold and colorful music.

It is also true that embarking on a life as an artist is, in itself, a radical choice, and in par-

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ticular the rarified atmosphere of "classical" concert music requires a commitment that must come from an inner necessity. MacMillan grew up in a moderately musical household in western Scotland. His mother was a fair pianist, but it was his grandfather, a coal miner who played the euphonium, whose joy in music touched the young boy. James MacMillan traces his specific interest in composing to age nine or ten, when, having been given a recorder in school, he began to connect the symbols of music with its sounds. He also played piano and trumpet and sang in choirs, and was involved, like many musical kids of the 1960s and '70s, in a pop/rock band. Later, he also became very interested in Scottish folk music bands, even singing occasionally with the Whistlebinkies, a group with a major stake in the recent Scottish folk music revival. These activities, which indicate a range and curiosity for music outside of the traditional course of study, have had a big influence on MacMillan's compositions.

MacMillan's experience with contemporary concert music expanded greatly during his years at Edinburgh University, and he became interested in the avant-garde approaches of the postwar modernists, including Penderecki and Lutosławski, whose novel approach to orchestral textures can be discerned in MacMillan's orchestral works, including the *St. John Passion*. By nature eclectic, he gravitated toward those styles and techniques that would most readily serve the purpose of his personal requirements, not only musical and religious, but also tied closely to his Scottish cultural heritage. Following his studies in Edinburgh he attended Durham University in England and taught at Manchester University before returning to Scotland.

Among MacMillan's earlier works, his *The Confession of Isobel Gowdie* was a hit at the 1990 London Proms, and his percussion concerto *Veni, Veni, Emmanuel* (1992), a kind of bright fantasia on the old melody written for the Scottish percussionist Evelyn Glennie, went on to become his most-performed orchestral work, greatly expanding, via performances and recordings, his worldwide profile. Although he is active in all genres, he has been particularly prolific in orchestral music, including three symphonies and several concertos. He has also written two acclaimed full-length operas: *Inés de Castro*, which was premiered at the Edinburgh Festival by Scottish National Opera in August 1996, and *The Sacrifice*, commissioned by Welsh National Opera and premiered by that company in Cardiff in September 2007.

The London Symphony Orchestra and Sir Colin Davis have been proponents of his work since the mid-1990s. His *World's Ransoming*, a work for English horn and orchestra, was commissioned by the LSO and premiered by the ensemble in July 1996. That work was the first work of the orchestral triptych *Triduum*, all three large parts of which were premiered by the LSO in the span of just over a year. His Cello Concerto, led by Sir Colin Davis and featuring soloist Mstislav Rostropovich, was premiered in October 1996, and the Symphony: *Vigil* was conducted by Rostropovich in September 1997. This season, the LSO has put together an "Artist Portrait" series in celebration of the composer's 50th birthday year, including a reprise performance of the *St. John Passion* to take place on February 28, a performance of his Trumpet Concerto this past November, and the premiere of his new Violin Concerto with Vadim Repin in May.

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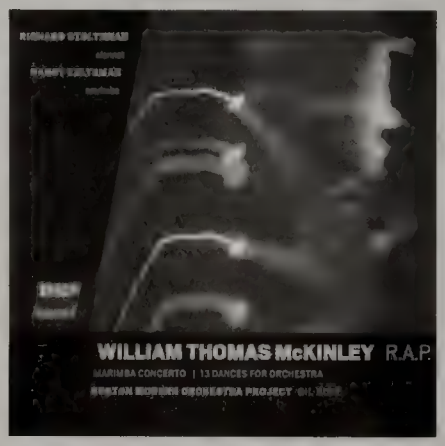


[1015]
SACD

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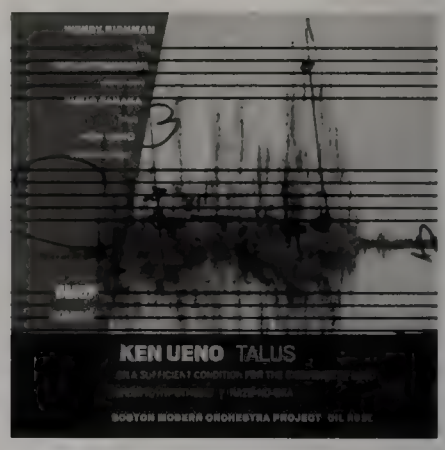


[1017]

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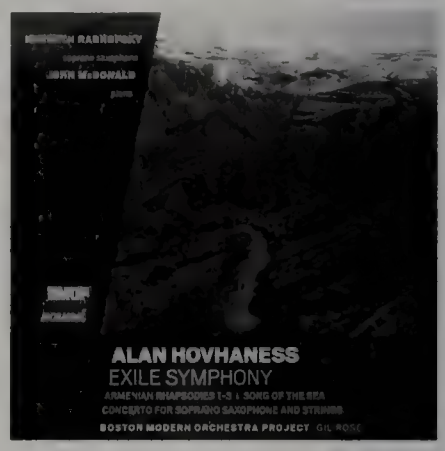
[1014]

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[1016]

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James MacMillan and Sir Colin Davis during rehearsal for the premiere of the "St. John Passion"

In addition to composing, MacMillan performs frequently as a conductor, leading performances of his own music including the 1999 premiere of his Symphony No. 2 with the Scottish Chamber Orchestra and the 2003 premiere, with the LSO, of *A Deep but Dazzling Darkness* for violin, chamber orchestra, and tape. Commanding an unusually varied repertoire ranging from Mozart and Mendelssohn, through Elgar and Vaughan Williams, to Magnus Lindberg and Harrison Birtwistle, he has been Composer/Conductor with the BBC Philharmonic and beginning this year will be Principal Guest Conductor with the Netherlands Radio Chamber Philharmonic. He has also led the Baltimore and Detroit symphony orchestras, the Rotterdam Philharmonic, the NHK Symphony in Japan, and many others.

Although the 1996-97 triptych *Triduum* is purely instrumental, it is a contemplation of the same subject matter as the *St. John Passion*, the three pieces of the triptych being linked to the Biblical narrative of Holy Week: *The World's Ransoming* to Maundy Thursday, the Cello Concerto to Good Friday, and Symphony: *Vigil* to the Easter Vigil (Holy Saturday and the Resurrection). The composer has also said that the chorus and orchestra work *The Seven Last Words from the Cross* triggered the decision to write a Passion, which he realized would be a monumental undertaking. The chance to celebrate Sir Colin Davis's 80th birthday year in 2008 with a large-scale commissioned work gave the composer the opportunity to see the project to fruition; the baritone part of Christus was written specifically for Christopher Maltman. Since the London world premiere of the Passion in April 2008, the work has been performed in the Netherlands and Germany, and later this spring will be given its Scandinavian premiere in Copenhagen under the composer's direction.

As the composer relates in his program note on the *St. John Passion*, he chose the John Gospel in part because of personal associations with the text. The Gospel of John was the last to be committed to writing, some seventy years after the events it depicts; it is

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generally accepted that the detailed and very personal narrative of the Evangelist was transcribed by one of his followers. The Scottish commentator William Barclay, among others, suggests that the particular theological slant of John's Gospel was due to his having been so long among the Greeks, on whom the Judaic cultural references of the earlier Gospels would largely be lost. This is a Gospel that takes pains to lay the foundations for the future practice of Christianity, in addition to its presenting details particular to John's relationship with Christ. John was one of the disciples closest to Christ; it is known, for example, that it was he who took in Jesus' mother Mary, a request Jesus made of him from the cross. (Further discussion of the variations among the Gospels is beyond our scope here.)

While it's clear that MacMillan is fully aware of his predecessors in this big endeavor—not only the ancient traditions of the liturgy and the great Passions of Schütz and Bach, but also the great dramatic composers Verdi and Wagner and the masters of the recent avant-garde—there's no gainsaying the individuality of the *St. John Passion*. The musical content shares with the *Triduum* triptych, *Veni, Veni, Emmanuel*, and indeed most of his other works a wide range of approaches that includes a highly evocative orchestral atmosphere supporting the vocal parts; a strong melodic sense in the voice parts based fundamentally on the idea of chant; and use of musical and textual quotation and allusion. A particular example is found in Part II, No. 7, Jesus and His Mother, which presents the moment mentioned above when Christ asks John to take Mary as his own mother, saying, "Woman, behold your son!" and to his disciple, "Behold your mother!" MacMillan reads this as the moment when Mary must accept the death of her own son, and sets the centuries-old, non-Biblical *Stabat Mater* poem. Although obscured in the choral texture, the melody is a close relative to the traditional chant melody of the *Stabat Mater*. Further, MacMillan layers atop this hymn fragments of the Coventry Carol lullaby: "Lully, lulla/My dear darling/My son, my boy/Your sacred head is wounded."

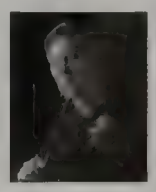
A further significant interpolation to the Biblical text in MacMillan's *St. John Passion* is the Reproaches, a text dating from the early Middle Ages and set as the eighth movement. The



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text is meant to be a strong censure by Christ, delivered from the Cross, of his people, who allowed his (human) fate to transpire. The composer included this text, which is traditionally included in the Good Friday liturgy of many Catholic and Anglican churches, to define further Christ's need to identify with the emotional nature of his humanity, including deep anger. Although used with anti-Semitic intent in the Middle Ages,* the modern interpretation of these texts, compiled from various Old Testament fragments, applies the Reproaches to the whole of the congregation of Christians. This intense movement is by far the most "operatic" of the piece.

The *Stabat Mater* passage is one of the nine Latin choral settings with which MacMillan provides meditative commentary on the Biblical text settings, with which they contrast strikingly. The Narrator Chorus delivers the text syllabically and with an austerely stylized rhythm that strongly suggests the psalm tones and cadential formulae of the Gregorian liturgical chants. The baritone part of Christ, on the other hand, is highly ornamented, melismatic, even florid, drawing on the kind of expansion of expressive possibility that characterized the new artistic freedoms of the late Middle Ages and Renaissance. The shifting tonalities and meters are both immediately expressive and thoroughly modern, as are orchestral techniques creating atmospheres by turns ephemeral and thunderous. MacMillan applies these same effects, including microtonal inflection, glissandi, and other techniques, to the choral parts as well, with sometimes surreal, but always powerful, results. That power is rarely one of massed forces, and takes advantage of the contrasts available between the subtlest and the most aggressive sounds. In a way, the most characteristic decision the composer made here may be the ten-minute, purely symphonic last movement, entitled *Sanctus Immortalis, miserere nobis* ("Holy Immortal One, have mercy upon us"), a long lament following the death of Jesus that incorporates buildups of dark chords and sounds virtually devoid of form along with positively English-anthem-like passages. The gradual dissolution of the ending provides a final space for contemplation of the greatest, most tragic and most glorious, Christian mystery.

Robert Kirzinger

THESE ARE THE FIRST AMERICAN PERFORMANCES OF MacMILLAN'S "ST. JOHN PASSION," *and the first performances by the Boston Symphony Orchestra. The orchestra has previously performed just one of James MacMillan's works, his percussion concerto "Veni, Veni, Emmanuel," in September/October 1996 with percussionist Evelyn Glennie as soloist and Seiji Ozawa conducting.*

* The Reproaches, or *Improperia*, have no certain origin, but this collection of fragments from the Old Testament is referred to as early as the seventh century. By about the 1100s, singing of the Reproaches had become part of the Adoration of the Cross on Good Friday. They became integral enough to the service that a setting (c.1560) by Palestrina was ordered by Pope Pius IV to be sung on Good Friday in the Sistine Chapel. Whatever the original intent, the Reproaches put in the mouth of Christ a censure of "the Jews," which was used to excoriate and further isolate the Jewish people. The words continue to be controversial, but the Church has stated that the Reproaches are meant to apply to all believers—all of Christ's "people."

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To Read and Hear More...



Information about James MacMillan may be found online at the website of his publisher, Boosey & Hawkes (www.boosey.com/cr/composer/James+MacMillan), which includes a biography, works list, essays, reviews, and links to multimedia content including interviews with the composer about his *St. John Passion*. Somewhat outdated but still useful is the short MacMillan article by Stephen Johnson in the New Grove II (2001). The current installment of the BSO's Classical Companion at bso.org has further information about James MacMillan and the *St. John Passion*, including multimedia and interactive elements, as well as video interviews with composers John Harbison and Osvaldo Golijov about historical and modern-day approaches to the Passion genre.

The *St. John Passion* was recorded during the world premiere performances by the London Symphony Orchestra and Chorus and baritone soloist Christopher Maltman under Sir Colin Davis's direction for the orchestra's own LSO Live label. Sir Colin and the LSO have also recorded MacMillan's *The World's Ransoming* and *The Confession of Isobel Gowdie* (LSO Live). MacMillan's music is, generally speaking, quite well represented in recordings, including several different performances of his most popular work, the percussion concerto *Veni, Veni, Emmanuel*, and *The Seven Last Words from the Cross*, among many others.

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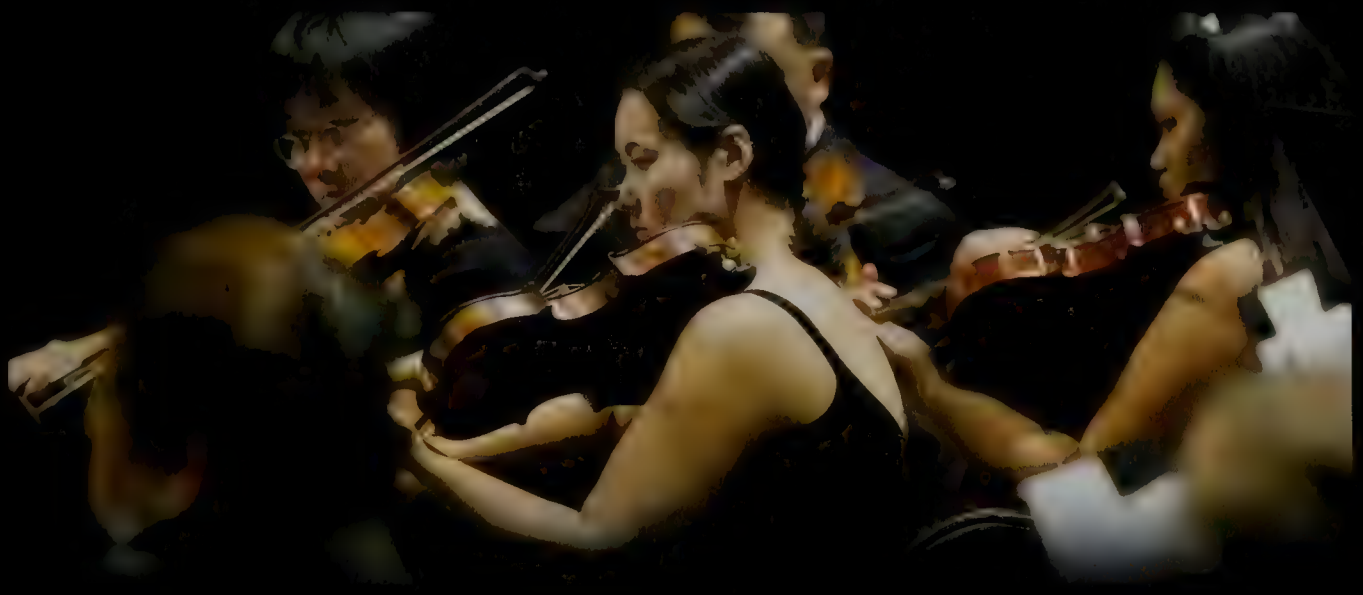
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JAMES MACMILLAN
"St. John Passion"

PART I

1. The arrest of Jesus

Narrator Chorus
Jesus went forth with his disciples across the Kidron valley, where there was a garden, which he and his disciples entered. Now Judas, who betrayed him, also knew the place; for Jesus often met there with his disciples. So Judas, procuring a band of soldiers and some officers from the chief priests and the Pharisees, went there with lanterns and torches and weapons. Then Jesus, knowing all that was to befall him, came forward and said to them,

Christus
"Whom do you seek?"

Narrator Chorus
They answered him,

Large Chorus
"Jesus of Nazareth."

Narrator Chorus
Jesus said to them,

Christus
"*Ego eimi.*"

Narrator Chorus
Judas, who betrayed him, was standing with them. When he said to them, "I am he," they drew back and fell to the ground. Again he asked them,

Christus
"Whom do you seek?"

Narrator Chorus
And they said,

Large Chorus
"Jesus of Nazareth."

Narrator Chorus
Jesus answered them,

Christus
"I told you that I am he; so, if you seek me, let these men go their way."

Narrator Chorus
This was to fulfil the word which he had spoken, "Of these whom you gave me have I lost not one." Then Simon Peter, having a sword, drew it and struck the high priest's slave and cut off his right ear. The slave's name was Malchus. Jesus said to Peter,

Christus
"Put your sword into its sheath; shall I not drink the cup which the Father has given me?"

Please turn the page quietly.

Large Chorus
Accipite et manducate ex hoc omnes: hoc est enim corpus meum quod pro vobis tradetur. Accipite et manducate ex hoc omnes: hic est enim calyx sanguinis mei novi et aeterna testamenti, qui pro vobis et pro multis effundetur in remissionem peccatorum, hoc facite in eam commemorationem.

[Take, eat this all of you, for this is my body which is given for you. Take, drink this all of you, for this is the cup of my blood of the new and everlasting covenant, which shall be shed for you and for many for the forgiveness of sins. Do this in remembrance of me.]

2. Jesus before Annas and Caiaphas. Peter disowns him

Narrator Chorus
So the band of soldiers and their captain and their officers seized Jesus and bound him. First they led him to Annas; for he was the father-in-law of Caiaphas, who was high priest that year. It was Caiaphas who had given counsel that it was expedient that one man should die for the people.

Simon Peter followed Jesus, and so did another disciple. As this disciple was known to the high priest, he entered the court of the high priest along with Jesus, while Peter stood outside at the door. So the other disciple, who was known to the high priest, went out and spoke to the maid who kept the door, and brought Peter in. The maid who kept the door said to Peter,

Large Chorus
"Are you not also one of this man's disciples?"

Narrator Chorus
And he said,

Large Chorus
"I am not."

Narrator Chorus
Now the servants and officers made a charcoal fire, because it was cold, and they were standing and warming themselves; Peter also was with them, standing and warming himself.

The high priest then questioned Jesus about his disciples and his teaching. Jesus answered him,

Christus
"I have spoken openly to the world; I have always taught in synagogues and in the temple, where all Jews come together; I have said nothing secretly. Why do you ask me? Ask those who have heard me, what I said to them; they know what I said."

Narrator Chorus
When he had said this, one of the officers standing by struck Jesus with his hand, saying,

Large Chorus
"Is that how you answer the high priest?"

Narrator Chorus
Jesus answered him,

Christus
"If I have spoken wrongly, bear witness to the wrong; but if I have spoken rightly, why do you strike me?"

Narrator Chorus
Annas then sent him bound to Caiaphas the high priest.

Now Simon Peter was standing and warming himself. They said to him,

Large Chorus
"Are you not also one of his disciples?"

Narrator Chorus
He denied it and said,

Large Chorus
"I am not."

Narrator Chorus
One of the servants of the high priest, a kinsman of the man whose ear Peter had cut off, asked him,

Large Chorus
"Did I not see you in the garden with him?"

Narrator Chorus
Peter again denied it; and at once the cock crowed.

Large Chorus
Tu es Petrus, et super hanc petram aedificabo ecclesiam meam.

[You are Peter, and upon this rock I will build my church.]

3. Jesus before Pilate

Narrator Chorus
Then they led Jesus from the house of Caiaphas to the praetorium. It was early, and they themselves did not enter the praetorium, so that they might not be defiled, but might eat the passover. So Pilate went out to them and said,

Large Chorus
"What accusation do you bring against this man?"

Narrator Chorus
They answered him,

Large Chorus
"If this man was not an evildoer, we would not have handed him over."

Narrator Chorus
Pilate said to them,

Large Chorus
"Take him yourselves and judge him by your own law."

Narrator Chorus
The Jews said to him,

Large Chorus
"It is not lawful for us to put any man to death."

Narrator Chorus
This was to fulfil the word which Jesus had spoken to show by what death he was to die.

Pilate entered the praetorium again and called Jesus, and said to him,

Large Chorus
"Are you the King of the Jews?"

Please turn the page quietly.

Narrator Chorus
Jesus answered him,

Christus
"Do you say this of your own accord, or did others say it about me?"

Narrator Chorus
Pilate answered him,

Large Chorus
"Am I a Jew? Your own nation and the chief priests have handed you over to me; what have you done?"

Narrator Chorus
Jesus answered him,

Christus
"My kingship is not of this world; if my kingship were of this world, my servants would fight, that I might not be handed over to the Jews; but my kingship is not from the world."

Narrator Chorus
Pilate said to him,

Large Chorus
"So you are a king?"

Narrator Chorus
Jesus answered him,

Christus
"You say that I am a king. For this I was born, and for this I have come into the world, to bear witness to the truth. Everyone who is of the truth hears my voice. *Ego eimi.*"

Narrator Chorus
Pilate said to him,

Large Chorus
"What is truth?"

Narrator Chorus
After he had said this, he went out to the Jews again, and told them,

Large Chorus
"I find no crime in him. But you have a custom that I should release one man for you at the Passover; will you have me release for you the King of the Jews?"

Narrator Chorus
They cried out again,

Large Chorus
"Not this man, but Barabbas!"

Narrator Chorus
Now Barabbas was a robber.

Then Pilate took Jesus and scourged him. And the soldiers plaited a crown of thorns, and put it on his head, and arrayed him in a purple robe; they came up to him, saying,

Large Chorus
"Hail, King of the Jews!"

Narrator Chorus
and struck him with their hands. Pilate went out again, and said to them,

Large Chorus
"See, I am bringing him out to you, that you may know that I find no crime in him."

Narrator Chorus
So Jesus came out wearing the crown of thorns and the purple robe. Pilate said to them,

Large Chorus
"Behold the man!"

Narrator Chorus
When the chief priests and the officers saw him, they cried out,

Large Chorus
"Crucify him, crucify him!"

Narrator Chorus
Pilate said to them,

Large Chorus
"Take him yourselves and crucify him, for I find no crime in him."

Narrator Chorus
The Jews answered him,

Large Chorus
"We have a law, and by that law he ought to die, because he has made himself the Son of God."

Narrator Chorus
When Pilate heard these words, he was the more afraid; he entered the praetorium again and said to Jesus,

Large Chorus
"Where are you from?"

Narrator Chorus
But Jesus gave no answer. Pilate therefore said to him,

Large Chorus
"You will not speak to me? Do you not know that I have power to release you, and power to have you crucified?"

Narrator Chorus
Jesus answered him,

Christus
"You would have no power over me unless it had been given to you from above; therefore he who delivered me to you has the greater sin."

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Large Chorus
Judas, mercator pessimus osculo petiit Dominum: ille ut agnus innocens non negavit Iudae osculum: Denariorum numero Christum Iudaeis tradidit, Christum Iudaeis tradidit. Melius illi erat, si natus non fuisset.

[Judas, the vile merchant, sought out the Lord with a kiss; He, like an innocent lamb, refused not the kiss of Judas: for a few coins he delivered Christ to the Jews. It had been better for him if he had never been born.]

4. Jesus is condemned to death

Narrator Chorus
Upon this Pilate sought to release him, but the Jews cried out,

Large Chorus
"If you release this man, you are not Caesar's friend; everyone who makes himself a king sets himself against Caesar."

Narrator Chorus
When Pilate heard these words he brought Jesus out and sat down on the judgment seat at a place called The Pavement, and in Hebrew, Gabbatha. Now it was the day of Preparation of the Passover; it was about the sixth hour. He said to the Jews,

Large Chorus
"Behold your king!"

Narrator Chorus
They cried out,

Large Chorus
"Away with him, away with him, crucify him!"

Narrator Chorus
Pilate said to them,

Large Chorus
"Shall I crucify your King?"

Narrator Chorus
The chief priests answered,

Large Chorus
"We have no king but Caesar."

Narrator Chorus
Then he handed him over to them to be crucified.

Large Chorus
Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est.

[He was crucified for us: He suffered under Pontius Pilate and was buried.]

INTERMISSION

PART II

5. The crucifixion

Narrator Chorus
So they took Jesus, and he went out, bearing his own cross, to the place called the place of a skull, which is called in Hebrew Golgotha. There they crucified him, and with two others, one on either side, and Jesus between them. Pilate also wrote a title and put it on the cross; it read, "Jesus of Nazareth, the King of the Jews." Many of the Jews read this title, for the place where Jesus was crucified was near the city; and it was written in Hebrew, in Latin, and in Greek. The chief priests of the Jews then said to Pilate,

Large Chorus
"Do not write, 'The King of the Jews,' but 'This man said, I am King of the Jews.' "

Narrator Chorus
Pilate answered,

Large Chorus
"What I have written I have written."

Astiterunt reges terrae, et principles convenerant in unum. Adversus Dominum et adversus Christum eius.

[The kings of the earth have stood up, and princes have met together, against the Lord, and against his anointed.]

6. Christ's garments divided

Narrator Chorus
When the soldiers crucified Jesus they took his garments and made four parts, one for each soldier; and also his tunic. But the tunic was without seam, woven from top to bottom; so they said to one another, "Let us not tear it, but cast lots for it to see whose it shall be." This was to fulfil the scripture, "They parted my garments among them, and for my clothing they cast lots." So the soldiers did this.

Large Chorus
Pecantem me quotidie, et non me paenitentem, timor mortis conturbat quia in inferno nulla est redemptio, Miserere mei Deus, et salva me!

[While I am sinning every day, and yet do not repent, the fear of death overwhelms me, for in hell there is no redemption. Have mercy on me, God, and save me.]

7. Jesus and his Mother

Narrator Chorus
But standing by the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother, and the disciple whom he loved standing near, he said to his mother, "Woman, behold your son!" Then he said to his disciple, "Behold your mother!" And from that hour the disciple took her to his own home.

Large Chorus

Stabat Mater dolorosa
Iuxta crucem lacrimosa,
Dum pendebat Filius.

Cuius animam gementem,
Contristatem et dolentum,
Pertransivit gladius.

Lully, lulla...
my dear darling...
fiat mihi...
lullalay,
lullaby
My son, my boy,
your sacred head is wounded.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

[The grieving Mother stood beside the cross weeping where her Son was hanging. Through her weeping soul, compassionate and grieving, a sword passed. O how sad and afflicted was that blessed Mother of the Only begotten!]
[*fiat mihi*: "Let it be done to me."]

8. The Reproaches

Christus
My people, what have I done to you?
How have I offended you? Answer me!
I led you out of Egypt, from slavery to freedom,
but you led your Saviour to the cross.

My people, what have I done to you?
How have I offended you? Answer me!

Large Chorus

Hagios o Theos.	[Holy is God
Sanctus Deus.	Holy is God
Hagios Ischyros.	Holy and strong
Sanctus Fortis.	Holy and strong
Hagios Athanatos, eleison hymas.	Holy immortal One, have mercy on us.
Sanctus Immortalis, miserere nobis.	Holy immortal One, have mercy on us.]

Christus
For forty years I led you through the desert.
I fed you with manna from heaven
and brought you to a land of plenty.
but you led your Saviour to the cross.

Large Chorus

Hagios o Theos.	[Holy is God
Sanctus Deus.	Holy is God
Hagios Ischyros.	Holy and strong
Sanctus Fortis.	Holy and strong
Hagios Athanatos, eleison hymas.	Holy immortal One, have mercy on us.
Sanctus Immortalis, miserere nobis.	Holy immortal One, have mercy on us.]

Christus
What more could I have done for you?
I planted you as my fairest vine,
but you yielded only bitterness:
when I was thirsty you gave me vinegar to drink,
and you pierced your Saviour with a lance.

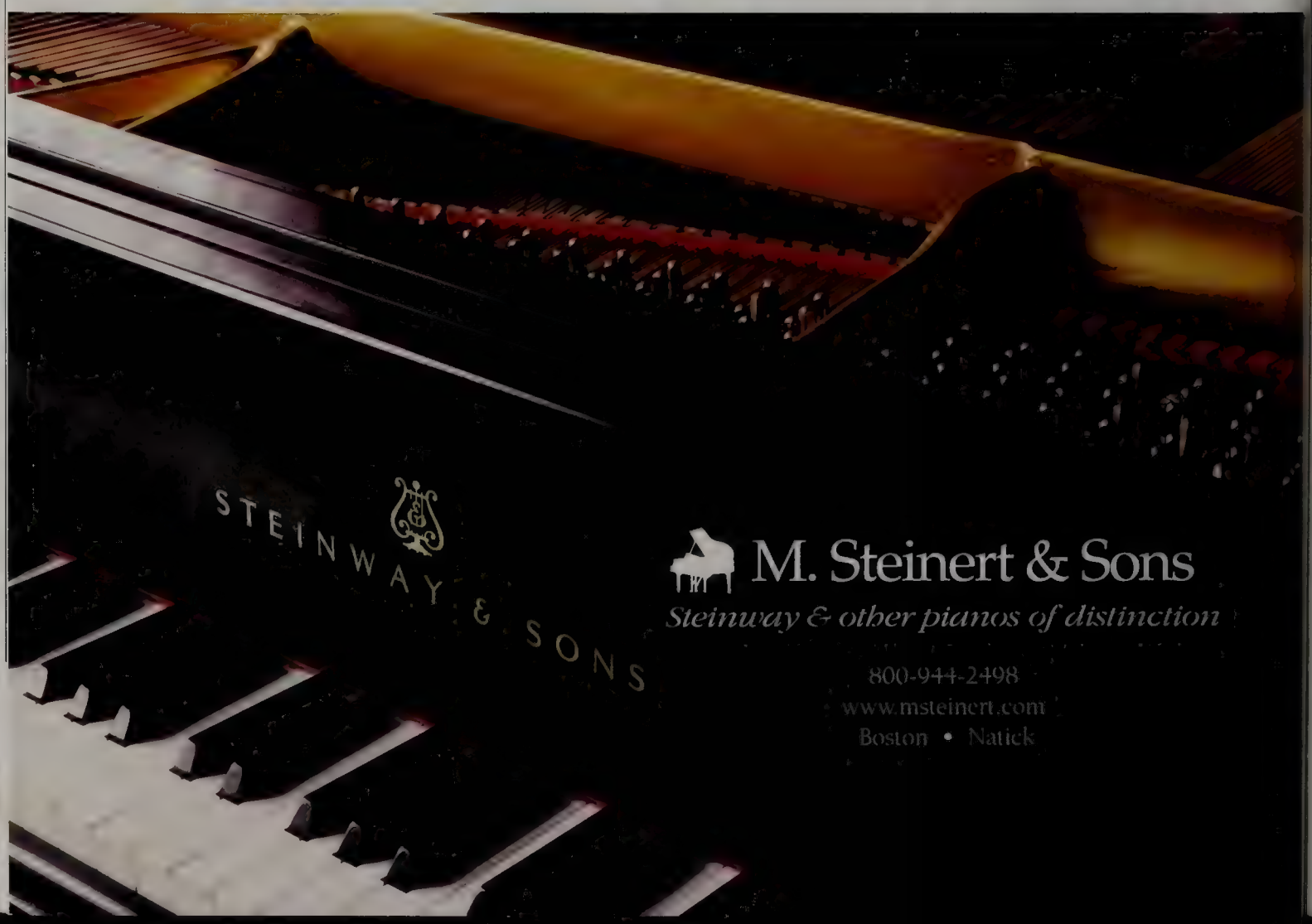
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Hagios o Theos.
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Sanctus Fortis.
Hagios Athanatos, eleison hymas.
Sanctus Immortalis, miserere nobis.

[Holy is God
Holy is God
Holy and strong
Holy and strong
Holy immortal One, have mercy on us.
Holy immortal One, have mercy on us.]

Christus
For your sake I scourged your captors and their firstborn sons,
but you brought your scourges down on me.
My people, what have I done to you?
How have I offended you? Answer me!

I led you from slavery to freedom
and drowned your captors in the sea,
but you handed me over to your high priests.

I opened the sea before you,
but you opened my side with a spear.

I led you on your way in a pillar of cloud,
but you led me to Pilate's court.

I bore you up with manna in the desert,
but you struck me down and scourged me.

I gave you saving water from the rock,
but you gave me gall and vinegar to drink.

For you I struck down the kings of Canaan,
but you struck my head with a reed.

I gave you a royal sceptre,
but you gave me a crown of thorns.

I raised you to the height of majesty,
but you have raised me high on a cross.
My people, what have I done to you?
How have I offended you? Answer me!

9. The death of Jesus

Narrator Chorus and Christus
After this Jesus, knowing that all was
now finished, said (to fulfil the scripture),
"I thirst." A bowl full of vinegar stood there;
so they put a sponge full of the vinegar on
hyssop and held it to his mouth. When Jesus
had received the vinegar, he said, "It is finished";
and he bowed his head and gave up his spirit.

Large Chorus
Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.

[Christ became obedient to us unto
death, even unto death on a cross.]

10. Sanctus Immortalis, miserere nobis

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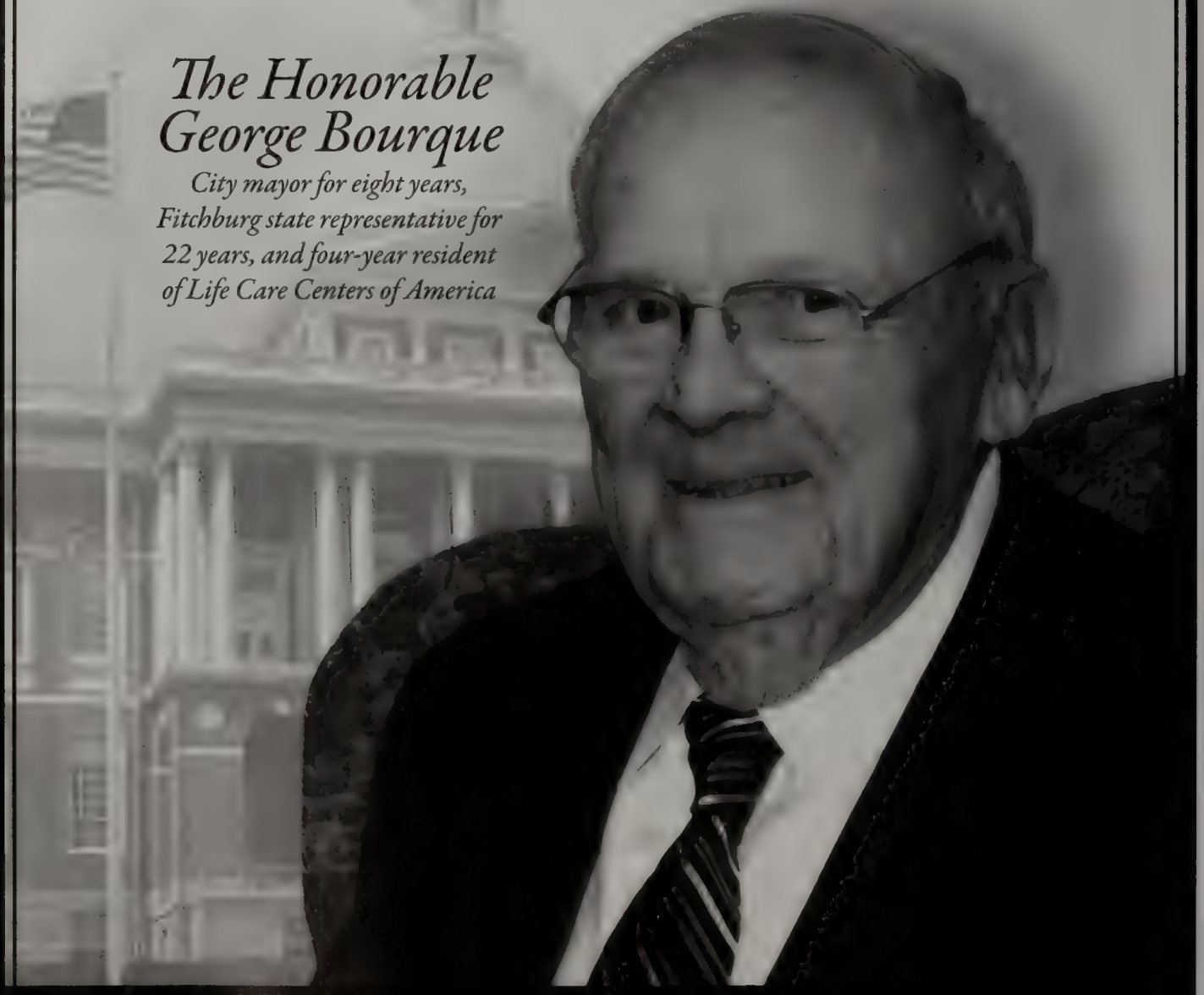
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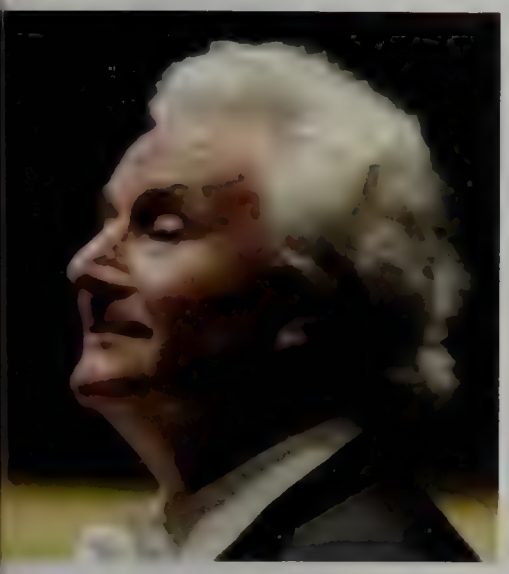
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to 2003, and has been honorary conductor of the Dresden Staatskapelle since 1990. He was principal conductor of the LSO from 1995 to 2006. Sir Colin Davis was born in Weybridge, Surrey, in 1927. He made his Boston Symphony Orchestra debut in February 1967, was the BSO's principal guest conductor from 1972 to 1984, and returned to the BSO podium (for the first time since 1984) in November 2003. He has returned for further subscription concerts each season since October 2005, leading music of Mozart, Tippett (*A Child of Our Time*), Haydn, Vaughan Williams, Beethoven, Schubert, Elgar (*The Dream of Gerontius*), and, most recently prior to this year, in April/May 2009, the final program of the BSO's 2008-09 season (Mozart's C major piano concerto, K.503, with Imogen Cooper, and Berlioz's *Te Deum*).



Christopher Maltman

Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, Christopher Maltman read biochemistry at Warwick University and studied singing at the Royal Academy of Music. On the opera stage, his recent appearances include the title role of *Don Giovanni* at the Salzburg Festival and Papageno (*Die Zauberflöte*), Guglielmo (*Così fan tutte*), Marcello (*La bohème*), and Ramiro (*L'heure espagnole*) at the Royal Opera House, Covent Garden. His roles at the Glyndebourne Festival have included Papageno, Figaro (*Le nozze di Figaro*), and Sid (*Albert Herring*). At the Bayerische Staatsoper, Munich, he has sung Tarquinius (*The Rape of Lucretia*), Guglielmo, Marcello, and Albert (*Werther*). Other opera appearances in Europe include Count Almaviva (*Le nozze di Figaro*) and Aeneas (*Dido and Aeneas*) in Vienna; Figaro (*Il barbiere di Siviglia*) at the Deutsche Staatsoper, Berlin, and Tarquinius at the Aldeburgh Festival and at English National Opera. An acclaimed Billy Budd, he has sung the role at Welsh National Opera, Turin's Teatro Regio, and in Seattle and Munich. In the United States he has appeared at the Metropolitan Opera as Harlequin (*Ariadne auf Naxos*); in San Francisco as Papageno; in Seattle as Guglielmo, and in San Diego as Figaro (*Il barbiere di Siviglia*) and Laurent (*Thérèse Raquin*). Future engagements include Don Giovanni at the Bayerische Staatsoper, in Cologne, and at the Salzburg Festival; Papageno and Count Almaviva at Covent Garden, and debuts at the Paris Opera and Vienna State Opera. Mr. Maltman's concert

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engagements have included the Cleveland Orchestra with Welser-Möst, the Philharmonia Orchestra with Dohnányi, the BBC Symphony Orchestra with John Adams, the Orchestra of the Age of Enlightenment with Norrington, the London Symphony Orchestra with Rattle, Otaka, and Sir Colin Davis, Concentus Musicus Wien with Harnoncourt, the Dresden Staatskapelle with Sir John Eliot Gardiner, the Boston Symphony Orchestra with James Conlon, the Los Angeles Philharmonic with Esa-Pekka Salonen, and the New York Philharmonic with Kurt Masur. A renowned recitalist, he has appeared at the Konzerthaus in Vienna, the Concertgebouw in Amsterdam, the Salzburg Mozarteum, the Alte Oper in Frankfurt, the Philharmonie in Cologne, in New York at both Carnegie Hall and Lincoln Center, and at the Aldeburgh, Edinburgh, Cheltenham, and Schwarzenberg Schubertiade festivals. He is a regular guest at Wigmore Hall, where this season he performs and records for the Wigmore Live label the three great Schubert cycles with Graham Johnson. Mr. Maltman has recorded Vaughan Williams's *Serenade to Music* for Decca; Warlock, Holst, and Somervell songs for Collins Classics; Schumann's *Dichterliebe* for Hyperion; Schumann's *Liederkreis*, Opus 24, with Graham Johnson; a Debussy album with Malcolm Martineau, and English songs with Roger Vignoles. He also took part in Deutsche Grammophon's complete Beethoven folk song project. On film he has appeared in John Adams's award-winning *The Death of Klinghoffer* and in the title role of *Juan*, a new film production of *Don Giovanni* to be released in autumn 2010. Christopher Maltman's only previous Boston Symphony appearances were in November 2002, in Britten's *Cantata misericordium* with James Conlon conducting.



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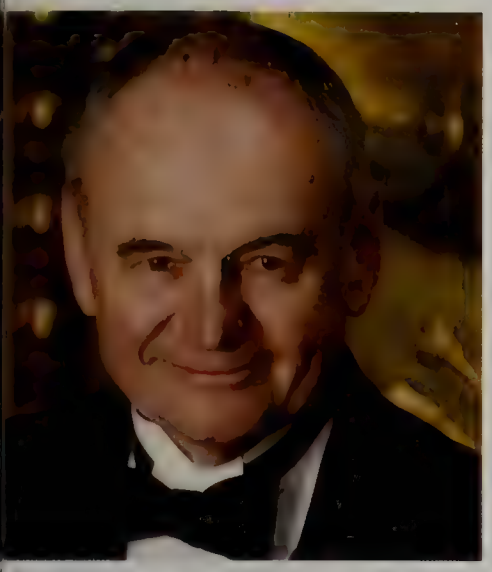
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Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus will celebrate its fortieth anniversary this summer. This season with James Levine and the BSO at Symphony Hall, the chorus performs Stravinsky's *Symphony of Psalms* and Mozart's Requiem (paired on the BSO's opening subscription program), Beethoven's Ninth Symphony (as part of the orchestra's complete Beethoven symphony cycle), and Mendelssohn's *Elijah* (in the work's first BSO performances since 1980, which also featured the TFC). Also with the orchestra this season, the chorus performs Debussy's *Nocturnes* with Conductor Emeritus Bernard Haitink, the American premiere of James MacMillan's *St. John Passion* with Sir Colin Davis, and Mendelssohn's incidental music to *A Midsummer Night's Dream* and Rossini's *Stabat Mater* with Rafael Frühbeck de Burgos. This past summer at Tanglewood, the chorus performed Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tanglewood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Seiji Ozawa and Bernard Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John

Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus will celebrate its 40th anniversary this summer. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

NARRATOR CHORUS

SOPRANOS

Joy Emerson Brewer • Lorenzee Cole • Stefanie J. Gallegos • Eileen Huang • Nancy Kurtz

MEZZO-SOPRANOS

Lauren A. Boice • Gale Livingston# • Katherine Mallin • Cindy M. Vredeveld

TENORS

Thomas Kenney • Henry Lussier* • Mark Mulligan • Sean Santry

BASSES

Nathan Black • Michel Epsztein • Bruce Kozuma • Timothy Lanagan# • Channing Yu

LARGE CHORUS

SOPRANOS

Carol Amaya • Michele Bergonzi# • Anna S. Choi • Saewon Lee Chun • Lisa Conant • Christine Pacheco Duquette# • Margaret Felice • Kaila J. Frymire • Karen Ginsburg • Bonnie Gleason • Donna Kim • Kieran Murray • Ebele Okpokwasili-Johnson • Jaylyn Olivo • Anna Oppenheimer • Kimberly Pearson • Laura Stanfield Prichard • Melanie Salisbury • Laura C. Sanscartier • Johanna Schlegel • Joan P. Sherman* • Dana R. Sullivan • Alison L. Weaver • Alison Zangari

MEZZO-SOPRANOS

Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy Bobo • Donna J. Brezinski • Janet L. Buecker • Angelina Calderon • Abbe Dalton Clark • Elizabeth Clifford • Lauren Cree • Kathryn DerMarderosian • Diane Droste • Paula Folkman# • Debra Swartz Foote • Irene Gilbride# • Betty Jenkins • Evelyn Eshleman Kern# • Yoo-Kyung Kim • Ana Morel • Andrea Okerholm • Jeanne Ann Sevigny • Ada Park Snider# • Christina Lillian Wallace • Lidiya Yankovskaya

TENORS

Matthew Allen • Brad W. Amidon • John C. Barr# • Felix M. Caraballo • Stephen Chrzan • Tom Dinger • Ron Efromson • Carey D. Erdman • Keith Erskine • Len Giambrone • Leon Grande • J. Stephen Groff# • David Halloran# • John Horigan • Stanley G. Hudson# • Timothy O. Jarrett • James R. Kauffman# • Lance Levine • Ronald Lloyd • Ronald J. Martin • Kevin Parker • Dwight E. Porter# • Guy F. Pugh • Peter Pulsifer • Peter L. Smith • Stephen J. Twiraga • Hyun Yong Woo

BASSES

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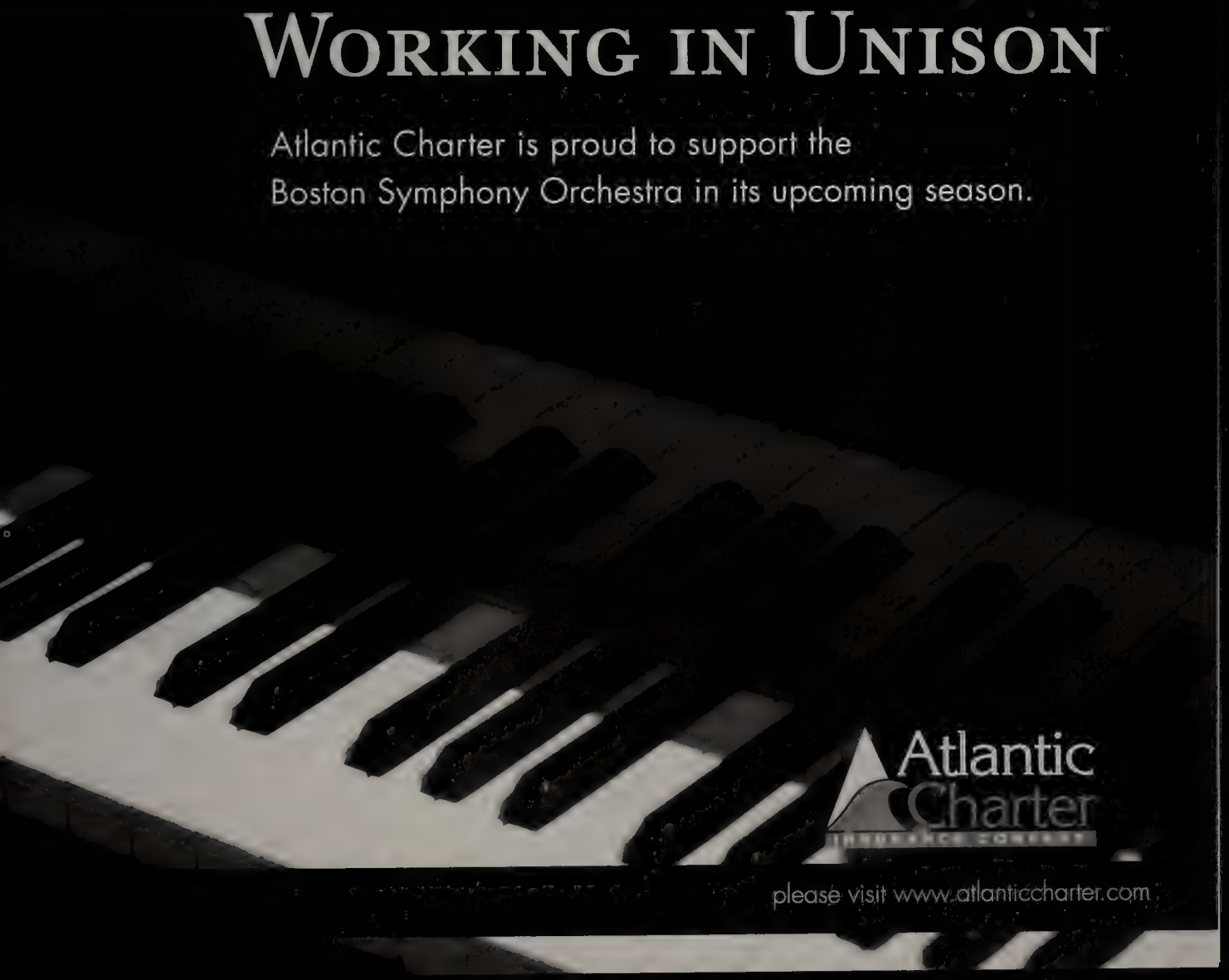
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Next Program...

Thursday, January 28, 10:30am (Open Rehearsal)
Thursday, January 28, 8pm
Friday, January 29, 1:30pm
Saturday, January 30, 8pm

JAMES LEVINE conducting

CARTER — *DIALOGUES*, FOR PIANO AND ORCHESTRA (2003)

PIERRE-LAURENT AIMARD

BERLIOZ — *HAROLD IN ITALY*, OPUS 16

Harold in the mountains: Scenes of melancholy, of happiness, and of joy
March of the pilgrims singing their evening prayer
Serenade of an Abruzzese mountaineer to his mistress
Brigands' orgy, with recollections of past scenes

STEVEN ANSELL, VIOLA

{ I N T E R M I S S I O N }

RAVEL — PIANO CONCERTO IN D, FOR THE LEFT HAND

PIERRE-LAURENT AIMARD

RAVEL — *DAPHNIS ET CHLOÉ*, SUITE NO. 2

Daybreak—Pantomime—Danse générale

ELIZABETH ROWE, SOLO FLUTE

PRE-CONCERT TALKS BY BSO DIRECTOR OF PROGRAM PUBLICATIONS MARC MANDEL

This two-soloist program led by James Levine features French pianist Pierre-Laurent Aimard in two sparklingly colorful works. Ravel wrote his Piano Concerto for the left hand in 1929-30 at the request of pianist Paul Wittgenstein, who lost his right arm in World War I. Aimard also plays the single-movement *Dialogues* for piano and orchestra (2003) by Elliott Carter, a composer with whom the pianist has worked frequently in recent years. BSO principal violist Steven Ansell is soloist in Berlioz's "symphony" for viola and orchestra, *Harold in Italy*, a programmatic work inspired by Byron's *Childe Harold*. Ravel's Suite No. 2 from the ballet *Daphnis et Chloé*, a lush and glorious orchestral showpiece, closes the concert.

Coming Concerts...

PRE-CONCERT TALKS The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. before Friday-afternoon concerts, and one hour before the start of each Open Rehearsal. The BSO's Pre-Concert Talks are supported by New England Coffee.

Thursday, January 28, 10:30am (Open Rehearsal)
Thursday 'B' January 28, 8-10:15
Friday 'A' January 29, 1:30-3:45
Saturday 'B' January 30, 8-10:15

JAMES LEVINE, conductor
PIERRE-LAURENT AIMARD, piano
STEVEN ANSELL, viola

CARTER	*Dialogues*, for piano and orchestra
BERLIOZ	*Harold in Italy*, for viola and orchestra
RAVEL	Piano Concerto for the left hand
RAVEL	*Daphnis et Chloé*, Suite No. 2

Thursday 'D' February 4, 8-9:55
Friday 'A' February 5, 1:30-3:25
Tuesday 'C' February 9, 8-9:55

JAMES LEVINE, conductor
ELIZABETH ROWE, flute

SCHUBERT	Music from *Rosamunde*
CARTER	Flute Concerto (American premiere; BSO co-commission)
BRAHMS	Symphony No. 4

Thursday, February 11, 10:30am (Open Rehearsal)
Thursday 'A' February 11, 8-10:15
Friday Evening February 12, 8-10:15
Saturday 'B' February 13, 8-10:15

JAMES LEVINE, conductor
RENÉE FLEMING, soprano

BERG	Three Pieces for Orchestra
STRAUSS	Four Last Songs
MAHLER	Symphony No. 4

Thursday 'C' February 18, 8-9:55

JAMES LEVINE, conductor

ALL-BEETHOVEN PROGRAM	Symphony No. 6, *Pastoral* Symphony No. 7

Friday Evening February 19, 8-10
Saturday 'A' February 20, 8-10

JAMES LEVINE, conductor

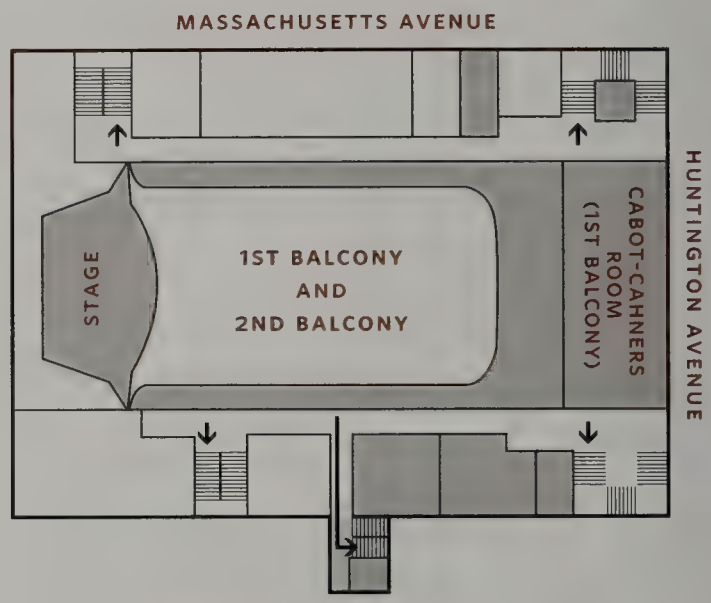
ALL-BEETHOVEN PROGRAM	Symphony No. 4 Symphony No. 3, *Eroica*

Programs and artists subject to change.

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